

Inspired to deliver 'Hope' nationwide
New San Francisco-based speakers
group aims to open dialogue on HIV.

page 16

Pride busts out all over
The Big Apple remembers
the Stonewall riots.

page 17



Anything goes
Kevin Kline plays gay
Cole Porter in 'De-Lovely.'

see Arts section



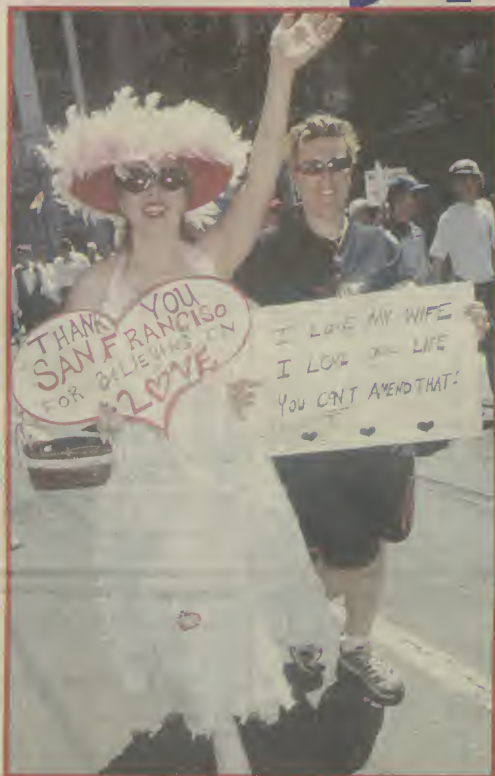
BAY AREA REPORTER

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Serving the gay, lesbian, bisexual, and transgender communities since 1971

A very political Pride

by Cynthia Laird



Rick Gerhardt

A happy couple marches in the parade, thanking San Francisco for its same-sex weddings.

Marriage and politics – specifically getting President Bush out of the White House in November – took center stage at Sunday's LGBT Pride Parade and celebration.

Hundreds of the same-sex couples who received marriage licenses in San Francisco earlier this year took part in the parade, many carrying large blowup copies of their certificates. Mayor Gavin Newsom, who authorized the issuance of marriage licenses to gay and lesbian couples, was one of the grand marshals and a huge roar went up among the crowd of marchers as he approached his car shortly before the start of the parade. He was enthusiastically greeted along the parade route.

Assessor-Recorder Mabel Teng, whose office helped carry out Newsom's directive, was also a grand marshal and she, too, received loud cheers from the hundreds of thousands of people who lined Market Street.

City Attorney Dennis Herrera, whose office has defended the city in court over the marriage licenses, was also part of the so-called wedding group – made up of several contingents – along with the LGBT Community Center, Marriage Equality California, Equality California, and Assemblyman Mark Leno (D-San Francisco).

Transgender visibility was also front and center in the parade. Sylvia Guerrero, the mother of murdered

page 12 ►



Jane Philomen Cleland

The Immigration Equality contingent in Sunday's parade.

Mayors table measure opposing FMA

by Cynthia Laird

Same-sex marriage propelled San Francisco Mayor Gavin Newsom to the national stage, but his counterparts from cities across the country tabled a resolution Monday, June 28 that would oppose a federal constitutional amendment banning gay marriage.

Meeting in Boston, the U.S. Conference of Mayors voted 46-44 to table the resolution, and an attempt to revive it was also defeated 47-45, the Associated Press reported.

Newsom co-sponsored the resolution with Boston Mayor Thomas Menino and Chicago Mayor Richard Daley.

In mid-May, same-sex couples in Boston and the rest of Massachusetts began receiving legal marriage licenses. San Francisco, of course, made his-

page 19 ►

For first time, Bush backs condoms

by Bob Roehr

Tackling an issue long controversial among his social conservative base, President Bush last week for the first time endorsed the use of condoms in the fight against AIDS.

Speaking at the Greater Exodus Baptist Church in Philadelphia June 23, Bush promoted the success of AIDS prevention efforts in Uganda.

"We can learn from the experiences of other countries when it comes to a good program to prevent the spread of AIDS, like the nation of Uganda," Bush told a largely African American audience. "They've started what they call the ABC approach to prevention of this deadly disease. That stands for Abstinence, be faithful in marriage, and, when appropriate, use condoms."



President Bush

Bush also used his speech to expand his international AIDS initiative, add \$20 million to the AIDS Drug Assistance Program, and call for restructuring the Ryan White program that funds domestic AIDS services.

Pennsylvania is one of the battleground states in this fall's election, and the Greater Exodus' charitable People for People Inc. program has received a \$1 million faith-based grant. Its pastor, former Philadelphia Eagles player the Reverend Herbert H. Lusk II, has endorsed Bush' reelection.

"Now there's a heavenly payoff," said the Reverend Barry Lynn, executive director of Americans United for Separation of Church and State, and a frequent critic of the administration's blending of faith-based and secular activities.

The president said, "HIV/AIDS is a direct

challenge to the compassion of our country, and to the welfare of not only our nation, but nations all across the globe. It's really one of the great challenges of our time. ... This isn't a

page 19 ►

INSIDE


BAR Talk	41
Classifieds	19
Lavender Tube	32
Lesbian Notions	8
Mailstrom	7
Mister Marcus	38
Open Forum	6
Our Man Friday	9
Out There	26
Out & About	34
Past Out	10
Personals	42
Sports Complex	18
Sweet Lips	39

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HRC seeks mediation in Castro bar complaints

by Matthew S. Bajko

A city agency investigating allegations of racial and gender-based discrimination at two Castro bars said it would inform the owner this week that two formal complaints have been filed against him and that it is recommending mediation to resolve the matter.

In its letter to Les Natali, owner of SF Badlands and the Detour, the Human Rights Commission said it would notify him it has accepted formal complaints from one former employee and one customer at Badlands who have alleged he violated Article 33 of the city's police code. That portion of the code states business owners cannot discriminate in employment, housing, or accommodations based on sex, gender, race, or sexual orientation.

Larry Brinkin, a senior contract compliance officer and a co-manager of the LGBT and HIV division of the HRC, stressed the letter sent to Natali only signifies the agency has agreed to accept the original complaint filed with it last month.

"We haven't verified the complaints," said Brinkin.

Natali, who has denied all charges against him, will be given three weeks from receipt of the HRC's letter to respond. He has already indicated to the agency that he is amenable to resolving the matter through mediation. Natali has suggested the allegations against him are part of a smear campaign being orchestrated by his competitors.

"We volunteered to go into immediate mediation. We want to show we are more than happy to fully cooperate with them, the HRC, and anyone who has made any complaints," said Natali. "We



Ex-employee Derek Turner

want the complaints investigated and we are confident the charges have no merit."

Don Romburg, a spokesman for the group IsBadlandsBad.com, which filed its original complaints against Natali on June 14, said they are also agreeable to participating in mediation.

"We are exploring all avenues available to us in terms of holding Les accountable for his long standing discrimination," he said.

"What we are looking for in terms of mediation will be a fairly high standard for Les to meet. I don't anticipate it will be quickly resolved. Our interest is in seeing that justice is served in the best way possible and those things take time."

The formal complaints accepted by the HRC, said Romburg, are those made by Derek Turner, a former Badlands bartender whose allegations were disclosed in the initial HRC filing, and by Michael Wyllis, a patron of the bar who came forward after the group went public with its claims.

According to Wyllis's complaint, he observed Natali refuse entry to Badlands to numerous customers this past New Year's Eve while smoking outside the bar. As he tried to reenter the bar, Wyllis said Natali asked him for ID. Telling Natali his ID was in his jacket in coat check and showing his claim ticket, Wyllis alleges Natali refused to let him into the bar. Only when a bar back intervened did Natali let Wyllis into the bar, states the complaint, at which time he retrieved his coat and left.

Reached Wednesday morning, Natali said since he had not seen a

copy of Wyllis's complaint, he could not fully comment on it. He did say, "I haven't heard of anything remotely familiar to what you just told me. If we could get details we could respond better."

In addition to the two complaints, the HRC said it has also documented three public accommodation complaints and a second complaint made by a former employee. However, due to a one-year statute of limitation, those four complaints will only be statements attached to the cover letter sent to Natali.

The second employee to be interviewed by the HRC is Max Killen, who worked as a doorman at Badlands for six months beginning in the fall of 2001. Killen alleges Natali would yell at him for allowing black men entrance into the bar.

According to Killen, who agreed to speak to the *Bay Area Reporter*, Natali "took me into the office and told me there are certain people we don't want in the bar. He said they have their own place across the street. All they do is come in to Badlands to sell drugs and then go across the street."

Killen, who has an adopted brother who is black, said, "I used to go home and break down at night. It was so wrong I was a part of it."

However, while it is not stated in his complaint with the HRC, Killen continued to work as a coat check person at the bar up until April 22 of this year, at which time Natali said he laid off Killen for refusing to check a patron's backpack.

"They don't say and nobody ever said he continued to work at Badlands for two and a half years," said Natali, who suggested Killen is upset at being fired from a job that can pay \$400 per night. "It is easy to find disgruntled former employees, certainly they are out there. And certainly there are disgruntled customers. It is only to be expected based on the volume of business we do."

33 people interviewed

Since IsBadlandsBad.com went public last month, it has interviewed 33 people who also allege they were discriminated against by Natali, said Romburg. The group passed out flyers to revelers

page 10 ►

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Trans March a success

by Zak Szymanski

An estimated 2,000 people turned out for the first ever Trans March in San Francisco on Friday, June 25. Members of the community – from genderqueers to transsexuals – as well as allies and supporters – including a contingent of about 100 cyclists from Critical Mass – all gathered at Dolores Park for a rally, then marched down Market Street to Civic Center to ceremoniously unveil a transgender altar.

"Look at this amazing, unbelievable community we have," announced march organizer Sam Davis to the crowd in Dolores Park. "We are standing up, as trans, genderqueers, intersex folks, FTMs, MTFs, two-spirits, admirers, and allies, to a huge, mainstream conservative political machine. We are asking for respect and equality as human beings."

The rally portion of the event featured numerous speakers, from the family of transgender teenager Gwen Araujo – who emphasized love, respect, and justice for everyone – to well-known author Patrick Califia, who noted that rather than perpetuate the standard narrative, he believes he has had a choice about his life, and that he would indeed choose being a transsexual again.



From left: attorney Gloria Allred, Gwen Araujo's brother, Michael Guerrero, and Sylvia Guerrero at the Trans March.

Police directed traffic for the large crowd that took over the streets, and cars honked in support.

At Civic Center, Assemblyman Mark Leno (D-San Francisco) greeted the marchers; acknowledged his endorsement of transgender activist Robert Haaland, who is running for city supervisor in District 5; acknowledged new city Police Commissioner Theresa Sparks, a transgender woman; and praised Araujo's family members for their advocacy and work.

"Gwen Araujo came into the world and left it with a message of love, and she had to pay the highest price," said Leno. "And let's be

very clear: Gwen Araujo deceived no one."

A representative of Parents, Friends, and Family of Lesbians and Gays from Newark, where Araujo lived and died, said that his city has responded to the murder and rallied in Araujo's name.

"You are so beautiful," he said to the crowd, adding that remaining visible was the best way to combat ignorance and fear.

Like most things in the community, the march was not without its critics – some noted a lack of racial diversity, a pervasive problem in LGBT circles – while

page 19 ►

Gwen Araujo's name change approved

by Zak Szymanski

Gwen is Gwen, and it's official. On Wednesday, June 23, Alameda County Superior Court Commissioner Thomas Surh issued an order to change the name of Eddie Araujo Jr. to Gwen Amber Rose Araujo.

Araujo, 17, who was born male but lived as a female since the age of 14, had requested a name and sex change before she was murdered by a group of men in October 2002, according to her family. The legal name change, requested by her mother Sylvia Guerrero during a May 25 hearing, was in part to fulfill a promise to her daughter, and in part to ensure that Gwen is honored as she wished to be known.

"Now that the court has recognized her name, I'm calling on all print and broadcast media outlets to do the same," said a statement from Guerrero. "Using 'Eddie Gwen Araujo' is no longer appropriate in any media coverage."

Chris Daley, co-director of the Transgender Law Center, agreed.

"Make no mistake, this court order is not a symbolic document. Due to last week's mistrial, Gwen's name and identity will once again

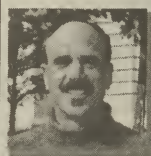
be subject to unprincipled attacks from the same defense attorneys who have spent the last several months disrespecting her," said Daley.

Despite overwhelming evidence, a jury could not agree upon murder convictions for the three men who have admitted a role in Araujo's killing. A mistrial was declared in the Hayward Hall of Justice on June 22, and the Alameda County District Attorney's office vowed that same day to retry the

case. The defendants – Jose Merel, Michael Magidson, and Jason Cazares – remain in custody.

"It is my strong hope that as we move toward a retrial for their clients, each of these attorneys will give this order the respect it demands by referring to Gwen by her legal name," said Daley.

A press conference announcing the legal name change is planned for today (Thursday, July 1), outside the Fremont courthouse. ▼



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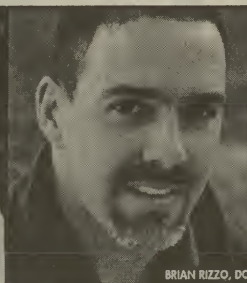
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'Tina's Café' hopes to foster dialogue for crystal meth users

by Matthew S. Bajko

Opening this weekend is Tina's Cafe, a monthly lounge party aimed at crystal meth users. Organizers of the event hope it will attract guys who have concerns about speed but do not want to attend a 12-step program.

"We are providing a space for people to have a dialogue and compare notes about what is going on in their lives and other people's lives," said Steve Fabus, a longtime San Francisco DJ who approached the men behind the Tweaker.org Web site with the idea for the party. "What does crystal give you? What does it take away? How much does it hold you back? All these issues I think are in the front-line of activism now in the community. I just feel it's being part of a family and it's time to take care of people and to show concern for people who may be

having problems with the drug."

Instead of hosting a town hall meeting or lecture about the dangers of crystal use, the organizers want to create a safe environment away from a nightclub or the Internet's party-n-play scene where guys can meet and talk about their concerns or experiences with crystal.

"A lot of folks don't want to do a 12-step thing or go into treatment and don't know how to connect with people struggling with the same issues," said Michael Siever, Ph.D., director of the Stonewall Project, a harm reduction-based treatment program for gay, bi, trans, and queer men who have questions or concerns about their speed use, and runs the Tweaker.org Web site. "People are tired of community forums or town hall meetings. It seems that doesn't draw people very much."

The event is also an acknowledgment that not everyone who uses crystal wants to stop or sees

it as a problem. While they may have questions about using the drug, they are not interested in attending an event that looks down on drug users.

"The point is to provide a social environment for guys who use speed, or for guys who have used speed in the past, to meet but without it being all about speed," said Kevin Mosely, the volunteer coordinator at Tweaker.org. "It is meant to provide socialization outside of a completely spun-out environment."

Nor is the event only for people who use crystal, sometimes referred to as Tina, hence the name for the event.

"We are not going to be asking for your speed users card at the door," said Mosely.

While the event is meant to be accepting of crystal users, actual drug use will not be tolerated.

"If someone comes who is already high that is okay, but we may

page 10 ►

News in brief

compiled by Cynthia Laird

Dean coming to SF

Former Democratic presidential candidate Dr. Howard Dean will be in San Francisco Wednesday, July 7 at an event sponsored by his new group, Democracy for America. The event will take place

at the Bambuddha Lounge, 601 Eddy Street. Tickets to a private reception at 5 p.m. are \$250 per person; tickets to the general reception from 6 to 7:30 p.m. are \$75 per person.

Dean, the former governor of Vermont who signed the nation's first civil union law in 2000, now supports presumed Democratic

candidate John Kerry. He established Democracy for America earlier this year following his withdrawal from the presidential contest.

For more information, call (415) 440-3326 or e-mail ajgoodman@democracyforamerica.com.

AIDS Walk benefit

Elevation Salon and Café will present a cut-a-thon to benefit this year's San Francisco AIDS Walk. All haircuts, regularly priced at \$60-\$100, will be offered for \$25 on Sunday, July 11 from 3 to 9 p.m. The salon is located at 451 Bush Street, between Kearney and Grant, in San Francisco.

Robby Robinson, spokeswoman for Elevation, noted that some appointments are still available, and walk-ins will be accepted. There will also be food, drinks, and entertainment. For more information, call (415) 392-2969.

The AIDS Walk, sponsored by the San Francisco AIDS Foundation, takes place Sunday, July 18 in Golden Gate Park. To sign up to participate or for more information, visit www.aidswalksf.net/sanfran. ▼

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The following is excerpted from <http://www.joefire.com> "the joefire Perspective," June 21, 2004.
Joefire.com is operated by Eric Allen, an African-American and a patron of Badlands.

Is SF-Badlands Bad?

the joefire Perspective

While most of you know nothing of it, there's a new war being launched in the Castro. Like the wars that have preceded it, drama is the word of the day.

Seems that a number of people have banded together to suggest that the owner of a several bars that cater to gay people in the Castro has any number of problems. San Francisco reporter Matthew S. Bajko wrote an excellent piece for the Bay Area Reporter that provided a very full picture of the issues involved.

Last week these people called together a hastily planned press conference where they presented these accusations (and an ever growing list of other accusations) to members of the media and community...and so it began. After reviewing all of the materials provided by the group and reading Matthew's article I find all of this very, very suspicious.

The people behind these complaints contend that the allegations are coming after a six month investigation. They claim that they've collected complaints from a wide cross-section of SF-Badlands patrons and employees. And, of course, they claim that their only goal is to make sure that there's justice in the world and blah-blah-blah-blah-blah.

The group freely admits that while they have any number of demands for Natali that they didn't speak with him directly about these complaints in advance of the press conference. In fact, the group's spokesperson essentially said that before he'd be willing to speak to Natali that he wants Natali to respond to the allegations with promises to adjust his business practices.

SF-Badlands has been around for FOUR YEARS! In that time, the place has remained pretty much the same. So, we're either to believe that Natali recently changed his business practices and blacks noticed or we're to believe that black men have been putting up with this crap for four years and it's just now that we've had it up to here!

I'm not buying it!

There's concern by some that Natali will change the Pendulum into something other than a dump and thus drive out it's current customer base...These attacks on Natali and SF-Badlands come across as a very thinly veiled attempt to negatively impact the transfer of the Pendulum's liquor license to Natali. Unfortunately, the people behind this have chosen some pretty hot-button issues in order to affect getting this done.

On the issues:

Employment practices that discriminate... How many black bartenders are there in the Castro during the evenings at any bar? How many women? Don't blast me with mail pointing out the numbers - just note that whatever the number it's small...If complaints are to be made on this score - why single out Natali?

Stated music policy against playing rap music...I'm going to say it - we're going to get mail on it but I do not care: Nobody goes to SF-Badlands to hear rap music! That's not Natali's fault - the folks who spend money in that bar are clearly happy with the music Natali plays. SF-Badlands plays MTV video....for the most part with enough of a sprinkle of decent dance music to keep the dance floor full. No rap. And that's FINE with the folks who show-up.

On if there is some funny business going on with checking the ID's, I strongly doubt that it's directed at folks based on race. Bars in the Castro are about making money - show-up ready to spend money and keep down the drama quotient and bars are more than happy to have you in their place - black/white/blue/brown.

On requiring black men to prove to doormen they have money to buy drinks: I'm going to say it -- people aren't going to like it -- but I'm going to say it: I JUST PLAIN AND SIMPLY DON'T BELIEVE THIS ONE! I don't. Period. I think the person claiming it either lied or made it up or maybe they just out and out lied. But I don't believe it. Is it possible that some doorman made such a request? Sure? But the likelihood that a successful bar owner would have such a policy --- come on. I'm just not buying it.

This whole thing rings to me as some kind of 21st Century shake-down...Natali has been operating the SF-Badlands for FOUR YEARS and no one has said one word- now he buys the Pendulum and suddenly he's one of the Castro's worst employers.

I'm just not buying it.

...The timeline is questionable; the investigation looks shady; and the fact that these people didn't offer Natali the opportunity for a sit-down before labeling him a racist - a very serious charge - is horrible. The nature of Natali's business speaks to why they're will always be people willing to come forward and accuse him of any number of things. But calling someone a racist -- that's heavy handed. And as racism does really still exist such a charge ought to only be made once every other possibility has been examined. To do this - these people should have -- at a minimum - spoken with Natali.

They didn't - And that alone speaks volumes for their motives.

The above is excerpted from Joefire.com, June 21, 2004. To read the entire "joefire Perspective," please go to <http://joefire.com>

Racial allegations in the Castro

Certain negative allegations and statements made toward SF Badlands and the Detour are unfair and deserve a second opinion. I have been a VJ at Badlands since 2001. In a media release and complaint filed with Alcoholic Beverage Control, only portions of so-called incidents have been stated and are one-sided.

Badlands is a video dance bar. That we don't play country, classical, or hard rock music does not mean that we discriminate against people who enjoy those genres as well. We are also sometimes limited to certain genres based on subscriptions to multiple video services.

As for the allegation that out of the 45 people employed at both bars, only a few were "non-white," as of May 31, 15 out of the 45 people are multiracial.

The staff members of Badlands and Detour are a close-knit group of people that are almost like family. We are proud group of people that enjoy serving and entertaining the entire community; gay, straight, male or female no matter what your ethnicity, religion, or beliefs are. If you're from around the corner or around the world we welcome you to the Badlands and Detour.

Ron Scharffer
San Francisco

Badlands is not bad

Les Natali has many people of color working for him. I am black and Jewish and tend bar at the Badlands part time. How exactly did the group do its research? There are many different shades of blackness. Before going public with such serious allegations, you need to do your homework first. Come in and get a drink from me and I will tell you how things really are from a black man's perspective. Les has always treated me with the utmost respect and professionalism. The staff and I are in full support of Les Natali.

Brian Bloom
San Francisco

NOTE:

As of June 29, neither I nor my attorney (Paul Melbostad) have been provided with copies of the complaints. We have requested a meeting with the Human Rights Commission to respond to the allegations.

Les Natali

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PUBLISHER

Thomas E. Horn
Bob Ross (Founder, 1971 - 2003)

NEWS EDITOR

Cynthia Laird

ARTS EDITOR

Roberto Friedman

POLITICAL EDITOR

Wayne Friday

ASSISTANT EDITORS

Matthew S. Bajko
Mark Mardon
Zak Szymanski

CONTRIBUTING WRITERS

Tavo Amador • Victoria A. Brownworth
Phillip Campbell • Dale Carpenter • Aaron J. Cohen
Kevin Davis • Richard Dadds • Eric Ganther
Glen Helland • Liz Higleyman • Joe E. Jeffreys
Brandon Judell • Robert Julian • John F. Karr
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ART DIRECTION & LAYOUT

Adrian Roberts

AD PRODUCTION & DESIGN

T. Scott King

PRODUCTION ASSISTANT

Rich Garitano

PHOTOGRAPHERS

Jane Philomen Cleland
Darlene/PhotoGraphics
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Rick Gerhartner

ILLUSTRATORS & CARTOONISTS

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Christine Smith

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David McBrayer

ADMINISTRATIVE ASSISTANT

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NATIONAL ADVERTISING REPRESENTATIVE

Rivendell Media
212.242.6863

LEGAL COUNSEL

Paul H. Melbostad

MEMBER

National Gay Newspaper Guild
United Press International

Bay Area Reporter

395 Ninth Street
San Francisco, CA 94103
415.861.5019 • 415.861.7230
http://www.ebar.com

News Editor • barpaper@aol.com

Arts Editor • bararts@aol.com

Advertising • baradv@aol.com

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OPEN FORUM

Kerry needs to vote on FMA

We are well aware that Republicans in the U.S. Senate are doing everything they can to put the heat on Democratic Senator and presidential candidate John Kerry. The Senate leadership foiled Kerry's effort to cast a vote on a veterans measure recently, and has scheduled a vote on the antigay Federal Marriage Amendment for the week of July 12, just two weeks before the Democratic National Convention.

We are also aware that same-sex marriage is an issue Kerry wishes would go away. He opposes it. His home state of Massachusetts is now the only state in the nation where gays and lesbians can legally wed. And the Democratic nominating convention is in Boston, sort of a ground zero in the gay marriage battle at the moment. Republicans no doubt will make much of this not only during the Democratic convention, but also right on through the fall campaign.

Finally, we are well aware that since Kerry has been running for president, he has missed a lot of votes in the Senate. In particular, he missed a vote last month on the federal hate crimes bill that includes protections for LGBTs. It is important to note, however, that in this case, Kerry is a co-sponsor of the bill and it passed by a 65 to 33 margin, when it only required a simple majority. In other words, Kerry's vote wasn't really needed. It's also quite possible that the hate crimes bill will get no further in Congress this year, as the bill has been introduced since 1998 and has never faced a vote in the House of Representatives.

The Federal Marriage Amendment, however, is a different matter entirely. A two-thirds vote is required in the Senate and the House on constitutional amendments, and as of right now, it is unlikely there are the 67 votes in the Senate needed to pass the amendment. We need to keep it that way. Especially since the House would likely pass the amendment. Kerry needs to be in Washington to cast his vote against the FMA, not

on the campaign trail. It's an important gesture to the LGBT community, especially since he does not support gay marriage but does oppose writing discrimination into the U.S. Constitution, which is what the FMA would do.

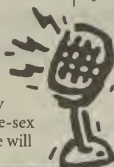
This week, we put the question of whether Kerry will be in Washington to vote against the FMA to Assemblyman Mark Leno (D-San Francisco), a staunch Kerry supporter and champion for same-sex marriage. "Kerry intends to vote. He will be there," Leno told us Monday evening. And while Leno disagrees with Kerry on the marriage issue, he knows that a Kerry administration wouldn't put the screws to us like Bush has. Whether it is trumpeting heterosexual marriage or faith-based abstinence-only sex education, Bush's domestic policy has been a dismal failure,

irreparably marred by his close association with the religious right.

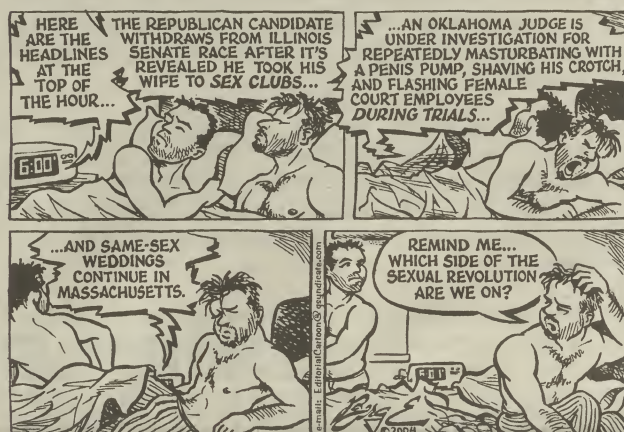
The Kerry for President booth at Pride was busy last Sunday. And hundreds of people were wearing "LGBT for Kerry" stickers and carrying Kerry signs in the parade.

It is obvious that the LGBT community has largely decided that voting President Bush out of office is infinitely more important than Kerry's opposition to gay marriage. The Human Rights Campaign last month endorsed Kerry despite differing with him on the marriage issue. Other LGBT groups likely will as well.

Senate Republicans have purely political motivation in mind with their decision to hold a July vote on the FMA. But Kerry needs to be there, to stand up for what's right, and help defeat this homophobic, hateful amendment. ▼



Editorial



Why we need a new movement

by Vincent Fuqua, Joe Imbriani,
Oscar Macias, and Doug Sebesta

Most gay men take good care of ourselves, and help our friends do the same. While many of us are happy, healthy, and well-connected, others in our community are having real problems around their health and well-being. Growing numbers of men are choosing to have condomless sex without disclosure of serostatus or the negotiation of safer sex strategies. Many HIV-negative men perceive the inevitability of seroconversion. Many get lost in speed and alcohol use. Too many men maintain a *laissez-faire* attitude toward their own health and well-being and that of their queer peers. Many of us are isolated and alienated from a community that in the past has proven itself capable of taking care of its members.

The Department of Public Health brought together community members and a group of health, social, and political activists to strategize about our health and well-being and how best to resolve the problems confronting our community. Conclusion: an approach other than the HIV/STD model that we've been inundated with for so long is needed to help re-define ourselves as gay men and re-establish our relationship to each other, the community and to the world at large.

Responding to this challenge, a group of us from DPH engaged hundreds of gay men in conversations about the major concerns and issues they face. A major concern is the lack of a "community" with which to identify and associate. Many men feel separated from one another and feel that they don't fit in. Beyond sex, partying, and the gym, many have little or no social interaction with other gay men, and many emphasized a need for a new gay identity. To address the problems some of us have around health, HIV/STDs and substance use, the men we spoke with recognized the need for increasing our collective responsibility, and in a sex positive and fun way, tackling the apathy and low self

esteem prevalent in our community.

Gay men once again need to be part of an extended and unified family, one that begins anew to tap into our activist and altruistic spirit. Success in securing our future health and well-being depends on our ability to reverse the disconnectedness so many of us have from one another. We see San Francisco gay men's culture as being ready to embrace new norms around sex, health, well-being, and collective responsibility. People take better care of themselves when they have a raised sense of self-worth and strong community affiliation. By directly addressing these principles, we believe that a stronger gay community will help us better adopt behavior to enhance our lives, improve our physical and mental well-being, better celebrate each other in sex positive ways, and decrease many of the ills some of us face.

We have embarked on this community-building challenge and have spearheaded a new gay men's health initiative and grassroots movement. Building on alliances between community members, service providers, business owners, and political leaders, this new effort is an opportunity to address what's keeping us apart and builds new bridges to bring us (especially the most disenfranchised members of our community) together through empowerment, participation in new grassroots events, activities, and support systems. We are building new innovative frameworks for making ourselves: more cohesive as a social network; healthier, happier, and less prone to put ourselves at risk; and more caring and responsible to each other. In short, we are fostering increased social capital among ourselves by creating a new sense of community affiliation and a healthier gay identity. By bringing these concepts into our day-to-day lives, we will take better care of our partners, each other, and ourselves.

Under the name Gay Men's Community Initiative, together with our community partners, we have initiated grassroots health promoting and community building activities. GMCI has released its 2004 "Declaration of Gay Men's Rights and Responsibilities" to stimulate an ongoing community dialogue about our responsibilities to each other, and our rights as gay men living in a larger society. We have launched the "Wilde Chats," a series of Socratic style discussions challenging men's basic assumptions about the direction of contemporary gay culture.

We have begun organizing a series of social outings that are helping guys renew their sense of belonging to the larger gay men's community. For new arrivals, meeting people outside of the sex and party scene can be very difficult and intimidating; a new welcoming and mentorship program is being established. In an effort to address our culturally specific needs, we have launched working groups of black gay men and Latino gay men. Efforts addressing the specific needs of other groups within our community will happen as mentors/leaders step forward.

The future of our community is in our own hands. The scope and direction of these efforts will come from all of us. We as members of GMCI are hoping that many of you will join us. We are limited only by a lack of imagination and involvement. ▼

For more information, contact GMCI at (415) 552-9393 or e-mail, sfgmci@yahoo.com. Upcoming events: July 3: Wilde Chats, Castro Country Club, 11 a.m.; July 8: forum on racism in the community, LGBT center, 1800 Market Street, 7-9 p.m.; July 14: community meeting at the LGBT center, 7-9 p.m.; August 1: "Once in a Blue Moon" gathering in Golden Gate Park, 1 p.m.



Guest Opinion

LETTERS

Shouldn't shy away from racism issue

Why is it that every time someone tries to raise the issue of race and racism in the queer community, lots of (white) people flip out? Deny, ignore, distract, or go on the offensive – that seems to be the substance of the response to the efforts of the group "IsBadlands-Bad.com," which is charging racism in the treatment of patrons and job applicants at Badlands and the De-tour ["Bar owner alleges a competitor is behind the racist charges," June 24]. Bar owner Les Natali has gone so far as to charge the group with being paid consultants for another bar. I know several of the people involved in the organizing effort, and they are people of integrity who are working (yes, as volunteers) to make the LGBT community more inclusive, and more worthy of the rainbow flag that is supposedly "our" symbol. I applaud their efforts, and no matter how hard it is for us white people – including in the press – to honestly deal with our own or other people's racism, we shouldn't shy away from it.

Paul VanDeCarr
San Francisco

More power to them

The idea that Don Romesburg and John Newsome are "paid consultants" in the fight against discrimination in the Castro is ludicrous at best.

I have known and worked with these men in the trenches of LGBT rights since the early 1990s. Don Romesburg at the Gay and Lesbian Alliance Against Defamation and the GLBT Historical Society and John Newsome when he was at the International Gay and Lesbian Human Rights Commission. Their only motivation is the improvement of our LGBT community's treatment and representation. Additionally, as a personal friend, Don is one of the most intelligent and caring men I have ever had the pleasure of knowing. He has challenged me on my understanding and acceptance of some of the most disenfranchised parts of our community, and I am a better person for it.

Yes, Romesburg and Newsome are experienced organizers who fully understand and utilize the power of the media – however, they use that power for the good of our people.

Karin Jaffie
San Francisco

Fighting racism

Respecting diversity and fighting racism are serious matters. Congratulations and thank you to John Newsome, Don Romesburg, and others at IsBadlands-Bad.com, and to Calvin Gipson and others at Black Rap for taking such a thoughtful and powerful stand against discrimination. I feel honored to have known and worked with John, Don, and Calvin around community building for many years, and I applaud their tremendous accomplishments for our communities. Keep up the great work!

Jason P. Lorber
San Francisco

Struggle is far from over

I would just like to personally vouch for the integrity of several of the individuals involved in the IsBadlandsBad.com. I have never written a letter to the B.A.R. in my 10 years in San Francisco, but I felt that I had a responsibility to speak up against the personal attacks made on the character and motives of Don Romesburg and the IsBadlandsBad.com. I have known Don professionally for many years and have known him to be a staunch advocate for justice and a fighter of injustice. He worked for many years with the GLAAD office in San Francisco and has even dedicated his educational pursuits to becoming a historian with an emphasis on the LGBT communities. He has nothing personally to gain in this fight other than seeing justice done.

The real issue here is racism in the Castro and what is being done to bring the issue to light. As an African American gay man, I have seen many comparisons to our current struggles in the gay community for marriage to the civil rights struggles of the 1960s. The group IsBadlandsBad.com is reminding us that the struggle for equal rights for African Americans and other people of color is far from over.

William Bland
San Francisco

Ex-employees respond

We are two of the former employees who've come forward to speak out about the discrimination we witnessed and, in some cases, were forced to be a part of at Badlands. We'd like to address the current employees of Les Natali, several of whom have made statements in the press in the past week.

For many months, we confided to friends and family that Badlands employees were being told by the owner, Les Natali, not to admit "those people," meaning African Americans, to find any reason to bar their admittance to Badlands – "Do they have two IDs? Do they have a backpack?" Many of our friends reacted in disbelief. Others asked us: "How can you work for somebody like that?" In addition, we were afraid of

Natali's retaliation. Natali has a lot of power, money, and lawyers. We've seen who comes into the bar and know that he has a lot of influential friends. All of this made it hard for us to deal with the situation. But, in June, we decided to come forward because, finally, people are talking and listening, and willing to take action.

We know that working at Badlands can be great: it's a fun staff to be a part of, the clientele is great, you can have fun on the job, there's an air of prestige about being chosen to work there, and it's a really good paycheck. But there's one big problem: Natali's attitudes and policies – especially his penchant for discrimination – have caused a lot of pain and humiliation for a lot of people. For that, we are very sorry.

Let us be clear: we are not accusing the staff of being racist. We worked there, too, we are close with some of you, and we support you. We know that most of you refuse to follow Natali's discriminatory edicts. We know that others of you follow his rules in order to keep your jobs. We know that still others have never been a part of the situation in the first place.

We also know that some of you have said one thing in private and then, last week, other things in public. We can imagine that being a voice of dissent right now can mean being erased from the schedule and out of a job. But no one is allowed to make you feel afraid. You need to know that you have the legal right to represent the truth, free from intimidation and retaliation, and that support is here for you.

We urge you to look deep within yourselves and decide what you're really defending, and why. It was scary for us to come forward with the truth, but it's a relief to know that we're doing the right thing.

Max Killen and Derek Turner
San Francisco

Mother-in-law weighs in

I am one of the luckiest mothers in the world to have an extraordinary son-in-law, Don Romesburg, and I strongly resent the allegations being made against him and the group that is accusing the Badlands bar of racial and gender-based discrimination. Believe me, before Don takes on a cause he has done his research and believes in it 100 percent. He is one of the most ethical, honest, and talented people I know. In the seven years I have known him, he has always passionately stood for social justice and equality. When my son first brought him home, Don was an activist with the Gay and Lesbian Alliance Against Defamation. When Matthew Shepard was murdered, Don was at graduate school in Colorado, but he dropped everything for a week and drove hundreds of miles to help coordinate the onslaught of media with the local grief-stricken students in Laramee – for free. Mr. Natali should be ashamed of himself for making up stories about Don's motivations for fighting racism in the Castro. Not everyone is cynical and greedy, Mr. Natali. Some people, like Don, do things just because they are right.

Karen Wyrick, PFLAG Chapter President
Long Beach, California

Shame on bar owner

Shame on Les Natali. Instead of addressing the substance of the serious, credible, and carefully documented allegations of racism at his bars, SF Badlands and Detour, owner Natali has decided to lash out, accusing other Castro business owners of orchestrating a campaign against him. The men who have organized IsBadlandsBad.com and have filed the complaints against Natali with the Human Rights Commission and the state Alcoholic Beverage Control began meeting regularly to discuss and organize a response to racially discriminatory incidents and practices at Badlands months ago, long before any of them knew about the upcoming sale of the Pendulum. It is a dismaying and painful reality that the Castro, the center of the gay universe, is a place where African Americans and women too often do not feel welcome, especially when we all know that were it not for the civil rights struggles of African Americans and women, there would be no Castro as we know it. But it is a joyful reality that there are men like the organizers of IsBadlandsBad.com, who see injustice and insist on righting it. I am so proud of these boys, and I am so proud of the other community leaders, including Supervisor Bevan Dufty, who have rallied to insist that the Castro be a place where all are welcome.

Rafael Mandelman
San Francisco

Mistaken identity

Two weeks ago a letter appeared in the B.A.R. reputed to be authored by a Tom Boyer, proclaiming how they could not see how anyone in the gay community could have any issues with the Reagan and Bush administrations. That Tom Boyer was not me. I'm the Tom Boyer who is 5 feet 4 inches of the Pink Pistols.

Thomas A. Boyer
San Francisco

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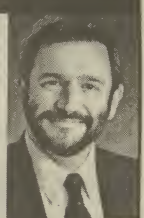
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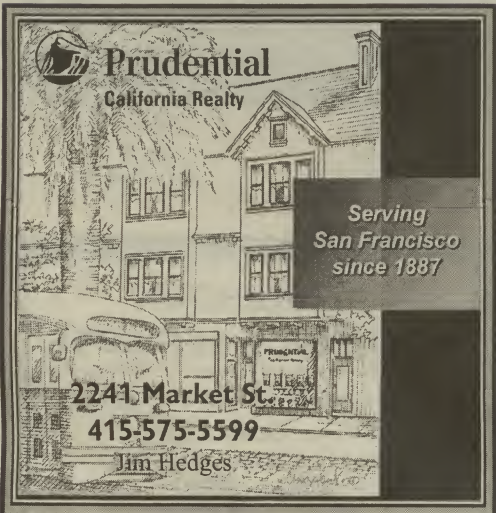
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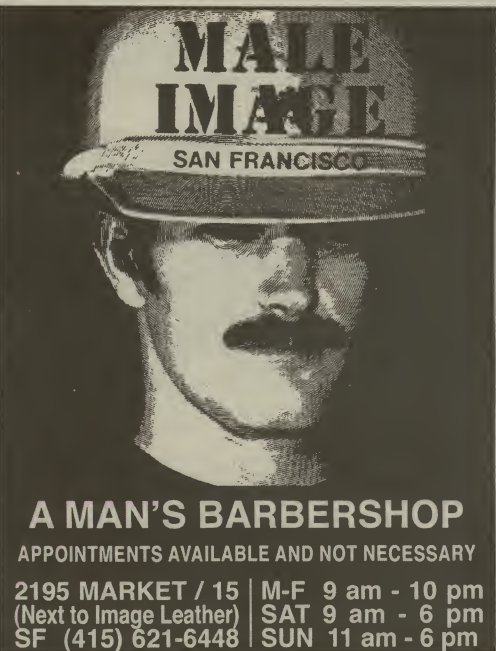


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Our love is here to stay

by Paula Martinac

A recent newspaper report on the 2002 marriage and divorce rates in Vermont showed that straight couples have a higher divorce rate than same-sex couples, and that the heterosexual rate has remained pretty constant since the advent of civil unions in 2000. Or, to phrase it in a way guaranteed to make the religious right squirm: if you're the child of a mommy-daddy family in Vermont, your parents are more likely to divorce than are Heather's two mommies.

These are the first statistics we've had on legalized gay relationships, and the temptation for the lesbian and gay community to jump to wild conclusions is pretty great, given how demonized our unions are. I wouldn't be surprised to hear some gay activists and commentators boasting that our relationships are "better" than heterosexual ones. But, in fact, they're simply different in their gender-role makeup – and in a way that could help straight couples, too.

It will be highly ironic if, in the long run, heterosexual marriages – which receive enormous societal and institutional support – prove to be shakier than same-sex ones. But then, there's so much hype and myth about heterosexual ro-

mance in popular culture, particularly aimed at women, making straight marriage look like a piece of wedding cake. A recent episode of the cheesy daytime talk show *Dr. Phil* showed the extreme of this, interviewing young, single women with highly romanticized views of marriage. In fact, several had already planned their weddings, even though they didn't have boyfriends.

On the other hand, there are far fewer romantic illusions for lesbian and gay couples, most of whom have nothing to hold them together but sheer willpower. Indeed, there has been some concern among queers on the far left that legalized marriage for same-sex couples will

ultimately destroy one of the good things we have going for us – the ability many gay couples have to stay together over the long haul, even though society doesn't recognize our unions.

But then, there's more to the marriage game than simply sticking it out. Looking at marriage from a feminist perspective, one of the biggest hurdles facing heterosexual unions is the stranglehold that gender roles continue to wield over most of the men and women who enter into them. And it's in the area of gender nonconformity that many lesbian and gay couples hold a powerful advantage.

All of us get indoctrinated into

our "proper" gender roles early in life, from the time we're brought home from the hospital in the requisite pink or blue blanket. But somehow queer kids often manage to subvert those roles, by being boy-girls or girl-boys who won't – or can't – act exactly as society dictates. And many of us take that with us into our adult relationships.

While it's true that some straight relationships today do shake up gender roles – a female friend of mine mows the lawn, while her male partner washes the dishes – the norm is that wife Jane is burdened because husband Jim rarely "helps" around the house and doesn't bear primary responsibility for the kids. At the same time, their lesbian neighbors Judy and Jo don't have prescribed gender rules to rely on, so they set up a copacetic arrangement in which each performs the tasks she likes and is good at, rather than those society assigns to women at birth.

The disregard of traditional gender roles by same-sex couples is borne out, too, in a few studies about the grown children of lesbian parents (there isn't enough data yet on those of gay male parents). Girls and boys raised to adulthood by two lesbian moms seem to be much less likely to feel hemmed in by gender expectations than kids raised in mom-and-dad families. Which makes sense – after all, they've grown up around women who do everything from cooking to repairing leaky faucets.

page 10 ►



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POLITICS

Nader move backfires

by Wayne Friday

Independent presidential candidate **Ralph Nader** apparently felt he would kill two birds with one stone — beating Democrat **John Kerry** to the punch in naming his vice presidential running mate while at the same time tapping a Green Party presidential candidate, thereby hopefully pressuring the party into choosing not to pick a nominee of its own at its convention last week, but to endorse Nader, the so-called independent, instead.

Nader's plan, however, backfired last Saturday when the Green Party overlooked the aging consumer advocate's candidacy — despite an in-person plea by **Peter Camejo**, Nader's veep choice and a onetime Green Party presidential wannabe and a candidate for California governor last year. Despite Camejo's having 114 committed Green Party delegates, he was unable to persuade the party to endorse Nader. Instead, the party nominated longtime activist **David Cobb** for president. Cobb has served for years as the Green Party general counsel.

In 1996 and 2000, Nader was the Green Party nominee for president, but this year he decided to seek only an endorsement, not the nomination, as part of an effort to build what Nader calls an "ecumenical" coalition of third party support. In 2000, under the Green Party banner, Nader won 2.7 percent of the national vote and was blamed by many for drawing votes away from then-Vice President **Al Gore**, the Democratic nominee, in key states, allowing those states to go to Republican **George W. Bush** by the narrowest of margins.

Cobb told reporters after his nomination that the failure of Nader to win the Green Party's nod "shouldn't necessarily be viewed as a victory" for Kerry, the presumptive Democratic presidential nominee, but Cobb and some of his supporters left little doubt they wanted no part of playing the "spoiler" in this year's election much the way so many had accused Nader of doing in 2000.

Democratic Party officials were clearly relieved that Nader was denied the Green Party endorsement this past week, knowing that the backing of that party would give him access to numerous state ballots.

Nader, still bitter at being labeled a spoiler by even some of his longtime closest friends after the 2000 election, will not be without third-party endorsement, however. Earlier this year, Nader won access to ballots in seven states when the Reform Party backed him.

After the Green Party convention, Nader's support — much of it already reportedly very "soft" — was reportedly continuing to erode as some of his top advisers admitted that this gamble of reaching deep into the Green Party to pick Camejo as his running mate backfired politically and the move clearly failed to pay off.

Politics and people

The buzz is still swirling in San Francisco City Hall about perennial crybaby bad-boy Supervisor **Chris Daly**, who recently "wel-



Mayor Gavin Newsom was a hit at the Pride Parade.

comed" longtime progressive Supervisor **Tom Ammiano** "back to the city's political left." Many San Francisco activists who have been around long enough to know the city's politics would likely say that Ammiano has probably "forgotten" more about this town's progressive politics than Daly now knows.

The Harvey Milk LGBT Democratic Club has endorsed Tom Ammiano for re-election in District 9 and **Robert Haaland** in District 5. Meanwhile, the local Green Party has endorsed **Renee Saucedo**, a party member, for supe in District 9, and I've not heard anything official, but Saucedo tells me she has outgoing Board of Supervisors President **Matt Gonzalez**'s backing in that race as well.

George W. Bush and **Dick Cheney**

becoming Reaganites by association? Not if **Ronald Prescott Reagan** has anything to say about it. The younger Reagan, a self-professed "political independent," said on CNN's *Larry King Live* last week that Bush's decision on Iraq "was a terrible mistake; a terrible foreign policy error," adding that he "will vote for anyone who has the best chance of beating George W. Bush" and both he and his wife have privately told friends they support John Kerry for president.

Friends watching the 2005 Los Angeles mayoral race tell me that the contest there includes former Assembly Speakers **Robert Hertzberg**, **Antonio Villaraigosa**, state Senator **Richard Alarcon** (D-Sun Valley) and former Police Chief (now city council member) **Bernard Parks**. They are all challenging Mayor

James Hahn, and that could mean that for the first time in 32 years a sitting L.A. mayor could be ousted.

Hell, I guess we can't win 'em all: The city of Bend, Oregon (pop. 63,000) gave official permission to religious activists to start collecting petition signatures to overturn a gay rights ordinance. The law was approved unanimously by the City Council in early June, and bans discrimination based on sexual orientation.

Another great Pride Parade Sunday, though every politico and their supporters in town are wondering how **Joe Blue**, a District 5 supe candidate, managed his near-the-front spot in the long parade — even before the mayor, and the never-ending line of grand marshals (who do you know, Mr. Blue?). The loudest cheers went to Mayor **Gavin Newsom**, who was not only the hero of the entire day but was mobbed by crowds wherever he went before and after the parade (I mean, the Gav could run for president with that crowd Sunday — incredible!), Assemblyman **Mark Leno** (D-San Francisco), state Board of Equalization Chairwoman **Carole Migden**, City Attorney **Dennis Herrera**, District Attorney **Kamala Harris**, and Supervisor **Bevan Dufty**. (By the way, someone have Joe Blue give me a call — gotta get to know that guy). As for grand marshals, they were all over the place, or as *Hairspray* star **Bruce Vilanch** put it, "It was like a line of 'Grand Marsha, Marsha, Marshals!' Over-all, well done, folks."

A sign of the times for Bush? **Lee Iacocca**, the former chairman of the Chrysler Corporation, a lifelong Republican, and big bucks fundraiser for Bush in 2000, endorsing Democrat John Kerry, telling a speech at San Jose State

next page ►

Schwarzenegger on gay marriage: 'I don't care'

United Press International

California Governor Arnold Schwarzenegger last week told a lunchtime crowd of restaurant patrons in Folsom, California that he "[doesn't] care one way or the other" about gay marriage.

While promoting his new budget plans at Romano's Macaroni Grill Thursday, June 24, diner Peter Renfro asked the governor's opinion on gay marriage, to which Schwarzenegger replied, "My opinion is that I don't care one way or the other," the *Los Angeles Times* reported Friday. When Renfro pushed the governor to "not avoid the question," Schwarzenegger repeated, "No, no, I don't care one way or the other."

The remark puts the Republican governor at odds with President Bush, who is pushing to amend the U.S. Constitution with a ban on such marriages. ▼

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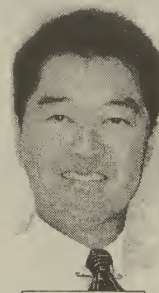
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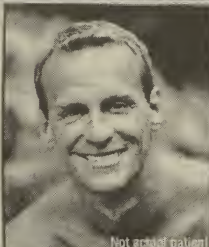
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Castro bar

◀ page 2

at the Pink Saturday party to further educate the community about its claims.

"We are in the phase now where we are moving much more into having a dialogue with the community and continuing to bring in new interview candidates," said Romesburg.

Once the HRC receives Natali's response, then the agency will meet with both sides to try to mediate a resolution that will satisfy both parties, said Brinkin.

"If we can reach a resolution that everyone is satisfied with that will end the process and we will monitor what the respondent has agreed to do," explained Brinkin. "If mediation fails to resolve the complaint we then have to make a determination if there is enough evidence to warrant an investigation. We have to at least believe if we investigate it we will find it."

At that point, the director of the HRC would write a director's finding report, which would be made public. However, since Bad-

lands is not a city contractor, Brinkin said the HRC has no jurisdiction to impose sanctions against the bar or its owner. The report could be forwarded to the state's Department of Alcoholic Beverage Control, which is also investigating requests that it revoke Natali's liquor license and deny his request to acquire the Pendulum's liquor license. Natali is in escrow to buy the Pendulum, the city's only gay bar that caters to an African American clientele.

"Because we are a city agency, and there is state preemption, we don't have authority to order a remedy," said Brinkin. "If there is a finding of discrimination by us, I would predict the ABC would take that seriously. It might be a piece of evidence they could use. We really are hoping to resolve this through the mediation process."

In 1990 the HRC settled discrimination complaints made against the Midnight Sun through mediation. In that matter, said Brinkin, the bar agreed to hang a sign outside its door, which read, "Everyone is welcome here," and have its staff receive training from the HRC.

"I did training for everyone who worked at the door on how not to discriminate against people. I went in and did training with the staff on affirmative action, racism, and sexism issues," said Brinkin who added one employee of the bar also settled a lawsuit privately with the bar's owner. "We haven't had any complaints from the Midnight Sun since that time, so hopefully our efforts were successful."

The HRC did receive a complaint against Badlands in 2001, said Brinkin, but the agency dismissed it due to lack of evidence.

"It was kind of a he-said, she-said thing. A customer alleged discrimination and in a telephone conversation with the owner he denied it. There were no witnesses so it didn't go anywhere," said Brinkin. "We can use that information now, though." ▼

A community forum on racism in the gay community will be held Thursday, July 8 from 7 to 9:30 p.m. at the LGBT Community Center, 1800 Market Street.

Tina's Cafe

◀ page 4

ask people to leave if they are disruptive of the process," said Mosely.

The event will be held at Magnet, the gay men's health center in the Castro, and feature Fabus as the DJ, Joan, Jett-Blakk as the night's emcee, and performers Matilda and Don Baird, a DJ at the Hole in the Wall and the Eagle Tavern, reading pieces they wrote about crystal use.

"It in a sense pokes fun at it. It doesn't glamorize it nor does it put it down. It is a candid, blunt look at speed use," said Baird, who first read the piece at an event

called "Booty Bump" last year.

If the lounge party is successful, Fabus and Mosely hope to host them on the first Saturday of the month and feature various performers from the city's nightlife and artistic community. Fabus, who DJed at former gay clubs the Trocadero and I-Beam, said he felt it was time for artists to become involved in the community's discussions about speed.

"I have seen a lot of what has gone on in that culture and around it. I thought it was time for me to basically step up to the plate and be influential in at least getting some of these issues out in the open," he said. "I think our mission is to, without judgment

and respect to the fact everyone has their own timeline with their experiences with crystal or other drugs, to change the tone of the community."

Steve Gibson, Magnet's executive director, said taking a more accepting approach is in the end more effective than "a top-down 'we know better than you' approach. If guys are mustering the courage to talk to their friends about crystal meth use and they are reacting in a bad way, it doesn't work. We need to show support for our friends and not be criticizing them."

The event, which is free, will be held from 8 to 11 p.m. Saturday, July 3 at Magnet, 4122 18th Street. ▼

Lesbian Notions

◀ page 8

Of course, gender nonconformity turns out to be one of the religious right's biggest fears about lesbians and gay men having children—that we'll raise a generation of manly women and womanly men. In its tract, "What's Wrong with Letting Same-Sex Couples 'Marry'?" the Family Research

Council points with horror to a research study showing that "children of lesbians are less likely to conform to traditional gender norms," seeing that as one of the many things that's "wrong" with our unions.

But queer families' gender freedom is something that's very right about them and that may actually help hold our relationships together. The real nightmare for religious conservatives is that

straight wives and husbands might look at same-sex marriages more closely and figure that out, too. ▼

Paula Martinac is a Lambda Literary Award-winning author of eight books and editor in chief of Q Syndicate. She can be reached care of this publication or at LesbianNotions@qsyndicate.

Our Man Friday

◀ previous page

University last week that "the world is changing, our country is changing, and we need a leader like John Kerry who will under-

stand that change taking place."

And how about the testy veep Dick Cheney telling Senator Patrick Leahy (D-Vermont) to "Go fuck yourself" on the floor of the U.S. Senate while on a visit to Capitol Hill last week? Seems Cheney was a bit irked over some of

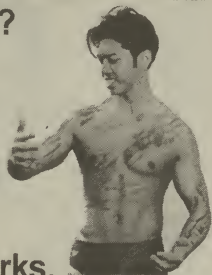
Leahy's recent allegations of war profiteering in Iraq by Halliburton, where Cheney was once CEO (gee, could the crusty old veep be showing strains of nervousness over the upcoming election as well?).

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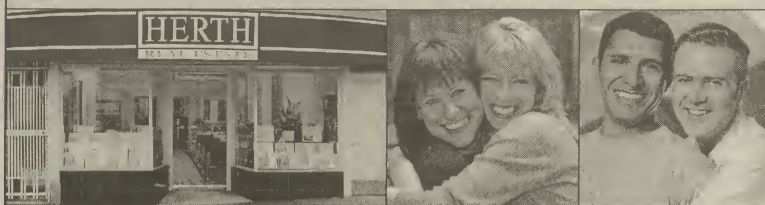


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COMMUNITY NEWS

Early reports of Pride-related hate crimes

by Zak Szymanski

A variety of assaults — some of them potentially hate-motivated — as well as several personal robberies and substance-related crimes occurred over Pride weekend. And while officers with the San Francisco Police Department said there is no indication that citywide crime statistics were higher during Pride, San Francisco Patrol Special Police Officer Jane Warner, who patrols the Castro, said that the number of police reports she collected from Mission Station related to the festivities was quite significant.

Some of the more violent Pride-related incidents occurred in and around the Castro.

On Friday, June 25, at 10:14 p.m., police responded to the Badlands bar on 18th Street to arrest a suspect who reportedly entered the bar, intoxicated, without paying a cover charge, then refused to leave, instead throwing glass bottles across the room and hitting the doorman over the head with a broken beer bottle from the trash. Another victim of the flying glass stepped forward to report an injury and make a statement, although no other witnesses supported or contested the reported account. Officers determined the suspect to be drunk and also noted that security cameras probably captured the incident on tape. They arrested the suspect and booked him for battery.

On Sunday, June 27 at about 2:16 a.m., officers responded to a reported fight at The Bar on Castro, which witnesses described as an assault. One of the injured parties in the report said he was exiting the bar when he saw his friend getting attacked by an unknown crowd. He attempted to help his friend and was grabbed by the back of the neck and pushed to the ground, hitting a gutter and sustaining an open wound to the bridge of his nose. While on the ground, he said a female suspect — described as African American, 25-30 years old, 5 feet 9 inches, 150 pounds, with braided hair — punched him repeatedly with a closed fist on his face and head. A witness to the alleged assault said the suspect pushed the victim to the ground before punching him some more. Police did not locate the suspect at the time the report was filed.

On Sunday at 3:02 a.m., police responded to a call by a victim who said he and several friends were standing at 18th and Collingwood when a group of eight to 10 unknown suspects approached and attacked them without provocation. The victim was punched in the left ear and upper lip and reported that the assailants said nothing during the assault. The friends had left the scene after the incident, but witnesses included two Department of Public Works employees who yelled for the suspects to stop the attack and in turn were assaulted themselves. All suspects then fled toward Market Street. Because of the swiftness of the attack, only one suspect could be accurately described — a black male, 5 feet 7 inches tall, 160 pounds, and about 30-35 years old.

Also over the weekend, said Warner, a pair of lesbians entered Orphan Andy's restaurant in the

Castro to report that they had been attacked by two apparently heterosexual men.

Specific data for the entire city was not available by press time, but there are at least a few anecdotal reports of possible anti-LGBT assaults in the South of Market District on Saturday night and early Sunday morning.

Community United Against Violence, which tracks anti-LGBT hate crimes and advocates for its victims, was closed on Monday, June 28, but as of Tuesday had received at least one report of a hate crime assault over the weekend.

Actually, said CUAV's hate crime survivor advocate Tina D'Elia, hate crime reports to the agency have been up since June 22, not coincidentally, she believes, the same day that an East Bay jury declared it could not convict three men of murdering transgender teenager Gwen Araujo. Araujo's 2002 killing allegedly

took place over several hours when it was discovered she was biologically male, and the defendants used a "gay panic" defense to describe their states of mind in hopes of a lesser sentence. Even on the way to the rally in Araujo's honor that night in the Castro, said D'Elia, her group of friends was targeted with hate speech.

"I feel like I saw a bit more visibility in terms of hate-related incidents this year," said D'Elia.

CUAV distributed more than 2,000 flyers at the Trans March, the Dyke March, and Pride last weekend, and staff members were frequently interviewed during the Araujo trial, which means increases in reported hate crimes could be due, in part, to increased exposure of LGBT resources.

Anyone who has been the victim of an anti-LGBT hate crime or domestic violence incident should call the 24-hour CUAV crisis line at (415) 333-HELP. ▼



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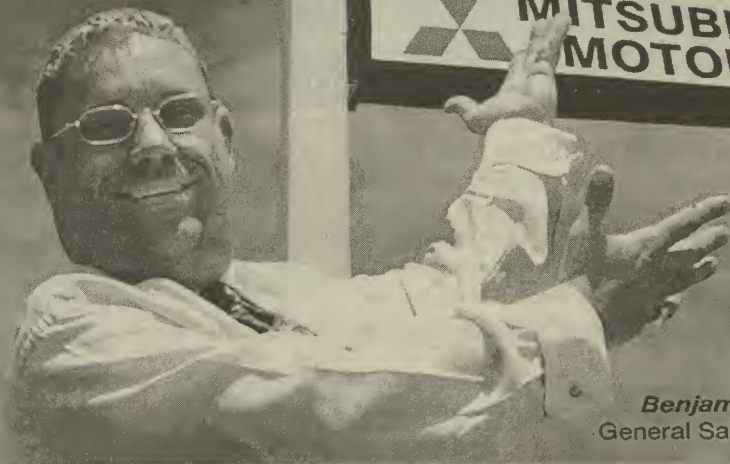
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12/02

Political Pride

◀ page 1

transgender teenager Gwen Araujo, rode in the parade and spoke at the first Transgender March Friday evening (see story, page 3).

Pride board President Joey Cain told the *Bay Area Reporter* Monday, June 28 that this year's parade was one of the smoothest ever, taking just three hours to come in.

"I think it's the shortest, time-wise. It's a major achievement that we've been working on for two years," said Cain.

There were 175 contingents in the parade, Cain said, and no major gaps or incidents during the event. Pride officials put this year's attendance for the two days of festivities at around 790,000, the same as last year. While Sunday was the big day in terms of at-



Celebrity grand marshal Bruce Vilanch camps it up in the Pride Parade.



Happy Hyder, one of the grand marshals, is all smiles at the Dyke March.

tendance, Pride events also took place in Civic Center on Saturday and drew thousands of people.

And while the same-sex weddings were a big theme, Cain pointed to the political power of the parade as well.

"Getting Bush out of office was a huge theme. Alan Cumming, Troy Perry, and others all spoke of getting Bush out of office," Cain said, referring to two of the grand marshals.

Leno, in brief remarks to marchers before the parade started, also mentioned the president.

"Welcome to the last Pride celebration of the Bush regime," he said, then added, playing on the parade theme of "Out 4 Justice," "There will be no justice until George Bush is back in Texas."

The anti-Bush sentiment was also in evidence during the celebration, with groups like the Human Rights Campaign handing out "Bush - you're fired" stickers and other booths, like the one for presumptive Democratic presidential candidate John Kerry, registering voters.

In terms of finances, Cain and Pride Executive Director Teddy Witherington said this year's return to community groups would be larger than last year's. Several nonprofit organizations that are "Pride partners" will receive checks during a ceremony later this month. Cain said that more than \$70,000 was collected at the gates, and that combined with other revenue will make up the money distributed to local groups. Final figures were not available at press time.

Other grand marshals for this year's event were: actor Bruce Vilanch; former Pride board president and community activist Calvin Gipson; Trannyshack founder Heklin; and visual artist Happy Hyder. Immigration Equality was the organization

grand marshal.

Longtime antiwar activist Kate Raphael, who had been selected as a community grand marshal, sent an e-mail to Pride officials last Thursday in which she stated she could not return to San Francisco from the Middle East for the parade.

In the e-mail, which she also sent to the B.A.R., Raphael said that while she was "very cognizant of the honor" of being selected as a grand marshal, a number of events in the Middle East caused her to decide to remain there. Raphael was writing from the occupied Palestinian territories, where Israeli bulldozers have arrived and begun uprooting trees and clearing land for the construction of the barrier that the country is building around the West Bank.

"My concern for these severe human rights issues, and my commitment to opposing them, caused you all to choose me as a grand marshal," she wrote. "In the face of escalating abuses, I cannot justify spending over \$1,000 to return to San Francisco to celebrate Pride." ▼



Mikes on Bikes contingent members in the parade.

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INDICATION: Reyataz (atazanavir sulfate) is a prescription medicine used in combination with other medicines to treat people who are infected with the human immunodeficiency virus (HIV). Reyataz has been studied in 48-week trials in patients who have never taken anti-HIV medicines and in 24-week trials in patients who have taken anti-HIV medicines before.

Reyataz does not cure HIV or help prevent passing HIV to others.

IMPORTANT SAFETY INFORMATION:

Do not take Reyataz if you are taking the following medicines: ergot medicines, Versed®, Halcion®, Orap®, Propulsid®, Camptosar®, Vascor®, Crixivan®, Mevacor®, Zocor®, rifampin, St. John's wort, AcipHex®, Nexium®, Prevacid®, Prilosec® or Protonix®. Do not use Viagra®, Levitra®, or Cialis® while you are taking Reyataz without first speaking with your healthcare provider. **This list of medicines is not complete. Discuss all prescription and non-prescription medicines, vitamin and herbal supplements, or other health preparations you are taking or plan to take with your healthcare provider.**

Tell your healthcare provider right away if you have any side effects or conditions, including the following:

- **A change in the way your heart beats** may occur and could be a symptom of a heart problem.
- **Diabetes and high blood sugar** may occur in patients taking protease inhibitor medicines like Reyataz.
- **Yellowing of the skin and/or eyes** may occur due to increases in bilirubin levels in the blood (bilirubin is made by the liver).
- **If you have liver disease**, including hepatitis B or C, your liver disease may get worse when you take anti-HIV medicines like Reyataz.
- **Some patients with hemophilia** have increased bleeding problems with protease inhibitor medicines like Reyataz.
- **Constant nausea, vomiting, unusual or unexpected stomach discomfort, tiredness, trouble breathing, and weakness in the arms and legs** may be signs of a severe buildup of lactic acid in the blood (lactic acidosis), which can cause death. These events have been reported in patients taking Reyataz with other anti-HIV medicines called nucleoside analogs.

Changes in body fat have been seen in some patients taking anti-HIV medicines. The cause and long-term effects are not known at this time.

Common side effects of Reyataz taken with other anti-HIV medicines include: nausea, headache, rash, stomach pain, vomiting, diarrhea, depression, fever, increased cough, dizziness, trouble sleeping, pain, tiredness, back pain, numbness, tingling or burning of hands or feet, and joint pain.

You should take Reyataz once daily with food (a meal or snack).

Please see important information about REYATAZ on the next page.

Once Daily REYATAZ is a protease inhibitor (PI) that is taken in HIV combination therapy.

- ◆ **Can help raise your T-cells**
- ◆ **Can help lower your viral load to undetectable***
- ◆ **Low chance of diarrhea** (shown in clinical trials)[†]
- ◆ **Two pills taken once-a-day** (with a snack or meal)

*Undetectable is defined as a viral load of less than 400 or 50 copies/mL (depending on the test used).

† REYATAZ in combination therapy had a 6-8% rate of moderate-to-severe diarrhea.

You and your doctor can **fight HIV your way.**


REYATAZ™
 (atazanavir sulfate) 200 mg capsules

PATIENT INFORMATION

REYATAZ™ (RAY-ah-taz) (generic name = atazanavir sulfate)

Capsules

ALERT: Find out about medicines that should NOT be taken with REYATAZ (atazanavir sulfate). Read the section "What important information should I know about taking REYATAZ with other medicines?"

Read the Patient Information that comes with REYATAZ before you start using it and each time you get a refill. There may be new information. This leaflet provides a summary about REYATAZ and does not include everything there is to know about your medicine. This information does not take the place of talking with your healthcare provider about your medical condition or treatment.

What is REYATAZ?

REYATAZ is a prescription medicine used with other anti-HIV medicines to treat people who are infected with the human immunodeficiency virus (HIV). HIV is the virus that causes acquired immune deficiency syndrome (AIDS). REYATAZ is a type of anti-HIV medicine called a protease inhibitor. HIV infection destroys CD4 (T) cells, which are important to the immune system. The immune system helps fight infection. After a large number of T cells are destroyed, AIDS develops. REYATAZ helps to block HIV protease, an enzyme that is needed for the HIV virus to multiply. REYATAZ may lower the amount of HIV in your blood, help your body keep its supply of CD4 (T) cells, and reduce the risk of death and illness associated with HIV.

Does REYATAZ cure HIV or AIDS?

REYATAZ does not cure HIV infection or AIDS. At present there is no cure for HIV infection. People taking REYATAZ may still get opportunistic infections or other conditions that happen with HIV infection. Opportunistic infections are infections that develop because the immune system is weak. Some of these conditions are pneumonia, herpes virus infections, and *Mycobacterium avium* complex (MAC) infections. It is very important that you see your healthcare provider regularly while taking REYATAZ.

REYATAZ does not lower your chance of passing HIV to other people through sexual contact, sharing needles, or being exposed to your blood. For your health and the health of others, it is important to always practice safer sex by using a latex or polyurethane condom or other barrier to lower the chance of sexual contact with semen, vaginal secretions, or blood. Never use or share dirty needles.

Who should not take REYATAZ?

Do not take REYATAZ if you:

- are taking certain medicines. (See "What important information should I know about taking REYATAZ with other medicines?") Serious life-threatening side effects or death may happen. Before you take REYATAZ, tell your healthcare provider about all medicines you are taking or planning to take. These include other prescription and nonprescription medicines, vitamins, and herbal supplements.
- are allergic to REYATAZ or to any of its ingredients. The active ingredient is atazanavir sulfate. See the end of this leaflet for a complete list of ingredients in REYATAZ. Tell your healthcare provider if you think you have had an allergic reaction to any of these ingredients.

What should I tell my healthcare provider before I take REYATAZ? Tell your healthcare provider:

- If you are pregnant or planning to become pregnant. It is not known if REYATAZ can harm your unborn baby. Pregnant women have experienced serious side effects when taking REYATAZ with other HIV medicines called nucleoside analogues. You and your healthcare provider will need to decide if REYATAZ is right for you. If you use REYATAZ while you are pregnant, talk to your healthcare provider about the Antiretroviral Pregnancy Registry.
- If you are breast-feeding. You should not breast-feed if you are HIV-positive because of the chance of passing HIV to your baby. Also, it is not known if REYATAZ can pass into your breast milk and if it can harm your baby. If you are a woman who has or will have a baby, talk with your healthcare provider about the best way to feed your baby.
- If you have liver problems or are infected with the hepatitis B or C virus. See "What are the possible side effects of REYATAZ?"
- If you have diabetes. See "What are the possible side effects of REYATAZ?"
- If you have hemophilia. See "What are the possible side effects of REYATAZ?"
- About all the medicines you take including prescription and nonprescription medicines, vitamins, and herbal supplements. Keep a list of your medicines with you to show your healthcare provider. For more information, see "What important information should I know about taking REYATAZ with other medicines?" and "Who should not take REYATAZ?" Some medicines can cause serious side effects if you also take REYATAZ.

How should I take REYATAZ?

- Take REYATAZ once every day exactly as instructed by your healthcare provider. Your healthcare provider will prescribe the amount of REYATAZ that is right for you. Your dose will depend on your liver function and on the other anti-HIV medicines that you are taking. REYATAZ is always used with other anti-HIV medicines. If you are taking REYATAZ with SUSTIVA® (efavirenz) or with VIREAD® (tenofovir disoproxil fumarate), you should also be taking NORVIR® (ritonavir).

ONLY

- Always take REYATAZ (atazanavir sulfate) with food (a meal or snack) to help it work better. Swallow the capsules whole. Do not open the capsules. Try to take REYATAZ at the same time each day.
- If you are taking antacids or Videx® (didanosine) Chewable/Dispersible Buffered Tablets, take REYATAZ 2 hours before or 1 hour after these medicines.
- Do not change your dose or stop taking REYATAZ without first talking with your healthcare provider. It is important to stay under a healthcare provider's care while taking REYATAZ.
- When your supply of REYATAZ starts to run low, get more from your healthcare provider or pharmacy. It is important not to run out of REYATAZ. The amount of HIV in your blood may increase if the medicine is stopped for even a short time.
- If you miss a dose of REYATAZ, take it as soon as possible and then take your next scheduled dose at its regular time. If, however, it is within 6 hours of your next dose, do not take the missed dose. Wait and take the next dose at the regular time. Do not double the next dose. It is important that you do not miss any doses of REYATAZ or your other anti-HIV medicines.
- If you take more than the prescribed dose of REYATAZ, call your healthcare provider or poison control center right away.

Can children take REYATAZ?

REYATAZ has not been fully studied in children under 16 years of age. REYATAZ should not be used in babies under the age of 3 months.

What are the possible side effects of REYATAZ?

The following list of side effects is not complete. Report any new or continuing symptoms to your healthcare provider. If you have questions about side effects, ask your healthcare provider. Your healthcare provider may be able to help you manage these side effects.

REYATAZ can cause the following side effects:

- yellowing of the skin or eyes. These effects may be due to increases in bilirubin levels in the blood (bilirubin is made by the liver). Call your healthcare provider if your skin or the white part of your eyes turn yellow. Although these effects may not be damaging to your liver, skin, or eyes, it is important to tell your healthcare provider promptly if they occur.
- a change in the way your heart beats (heart rhythm change). Call your healthcare provider right away if you get dizzy or lightheaded. These could be symptoms of a heart problem.
- diabetes and high blood sugar (hyperglycemia) sometimes happen in patients taking protease inhibitor medicines like REYATAZ. Some patients had diabetes before taking protease inhibitors while others did not. Some patients may need changes in their diabetes medicine.
- if you have liver disease including hepatitis B or C, your liver disease may get worse when you take anti-HIV medicines like REYATAZ.
- some patients with hemophilia have increased bleeding problems with protease inhibitors like REYATAZ.
- a serious condition called lactic acidosis syndrome (a severe buildup of an acid in the blood that sometimes causes death). Some people who have taken REYATAZ with anti-HIV medicines called nucleoside analogues have developed lactic acidosis syndrome. Lactic acidosis syndrome has happened more in people who are female or obese (very overweight). Lactic acidosis syndrome is a medical emergency and must be treated in the hospital. Call your healthcare provider right away and do not continue to take REYATAZ and your other anti-HIV medicines unless instructed to by your healthcare provider if you get any of the following signs of lactic acidosis syndrome:
 - You have persistent nausea, vomiting, or unusual or unexpected stomach discomfort.
 - You feel very weak and tired.
 - You have trouble breathing.
 - You have weakness, especially in your arms and legs.
- changes in body fat. These changes may include an increased amount of fat in the upper back and neck ("buffalo hump"), breast, and around the trunk. Loss of fat from the legs, arms, and face may also happen. The cause and long-term health effects of these conditions are not known at this time.

Other common side effects of REYATAZ taken with other anti-HIV medicines include nausea; headache; rash; stomach pain; vomiting; diarrhea; depression; fever; increased cough; dizziness; trouble sleeping; pain; tiredness; back pain; numbness, tingling, or burning of hands or feet; and joint pain.

What important information should I know about taking REYATAZ with other medicines?

Do not take REYATAZ if you take the following medicines (not all brands may be listed; tell your healthcare provider about all the medicines you take). REYATAZ may cause serious, life-threatening side effects or death when used with these medicines.

- Ergot medicines: dihydroergotamine, ergonovine, ergotamine, and methylethylergonovine such as Cafergot®, Migranal®, D.H.E. 45®, ergotrate maleate, Methergine®, and others (used for migraine headaches).
- Halcion® (triazolam, used for insomnia).
- Versed® (midazolam, used for sedation).
- Orap® (pimozide, used for Tourette's disorder).
- Propulsid® (cisapride, used for certain stomach problems).

Do not take the following medicines with REYATAZ because of possible serious side effects:

- Camptosar® (irinotecan, used for cancer).

- Vasacor® (bepridil, used for high blood pressure).
- Crixivan® (indinavir, used for HIV infection). Both REYATAZ and Crixivan sometimes cause increased levels of bilirubin in the blood.
- Cholesterol-lowering medicines Mevacor® (lovastatin) or Zocor® (simvastatin).

Do not take the following medicines with REYATAZ (atazanavir sulfate) because they may lower the amount of REYATAZ in your blood. This may lead to an increased HIV viral load. Resistance to REYATAZ or cross-resistance to other HIV medicines may develop:

- Rifampin (also known as Rimactane®, Rifadin®, Rifater®, or Rifamate®, used for tuberculosis).
- St. John's wort (*Hypericum perforatum*), an herbal product sold as a dietary supplement, or products containing St. John's wort.
- "Proton-pump inhibitors" used for indigestion, heartburn, or ulcers such as Aciphex® (rabeprazole), Nexium® (esomeprazole), Prevacid® (lansoprazole), Prilosec® (omeprazole), or Protonix® (pantoprazole).

The following medicines may require your healthcare provider to monitor your therapy more closely:

- Cialis® (tadalafil), Levitra® (vardenafil), or Viagra® (sildenafil). REYATAZ may increase the chances of serious side effects that can happen with Cialis, Levitra, or Viagra. Do not use Cialis, Levitra, or Viagra while you are taking REYATAZ unless your healthcare provider tells you it is okay.
- Lipitor® (atorvastatin). There is an increased chance of serious side effects if you take REYATAZ with this cholesterol-lowering medicine.
- Medicines for abnormal heart rhythm: Cordarone® (amiodarone), lidocaine, quinidine (also known as Cardioquin®, Quinidex®, and others).
- Coumadin® (warfarin).
- Tricyclic antidepressants such as Elavil® (amitriptyline), Norpramin® (desipramine), Sinequan® (doxepin), Surmontil® (trimipramine), Tofranil® (imipramine), or Vivactil® (nortriptyline).
- Medicines to prevent organ transplant rejection: Sandimmune® or Neoral® (cyclosporine), Rapamune® (sirolimus), or Prograf® (tacrolimus).

The following medicines may require a change in the dose or dose schedule of either REYATAZ or the other medicine:

- Fortovase®, Invirase® (saquinavir).
- Norvir® (ritonavir).
- Sustiva® (efavirenz).
- Videx® (didanosine) or antacids.
- Viread® (tenofovir disoproxil fumarate).
- Mycobutin® (rifabutin).
- Calcium channel blockers such as Cardizem® or Tiazac® (diltiazem), Covera-HS® or Isoptin SR® (verapamil) and others.
- Biaxin® (clarithromycin).
- Oral contraceptives ("the pill").
- Medicines for indigestion, heartburn, or ulcers such as Axid® (nizatidine), Pepcid AC® (famotidine), Tagamet® (cimetidine), or Zantac® (ranitidine).

Remember:

1. Know all the medicines you take.
2. Tell your healthcare provider about all the medicines you take.
3. Do not start a new medicine without talking to your healthcare provider.

How should I store REYATAZ?

- Store REYATAZ Capsules at room temperature, 59° to 86° F (15° to 30° C). Do not store this medicine in a damp place such as a bathroom medicine cabinet or near the kitchen sink.
- Keep your medicine in a tightly closed container.
- Throw away REYATAZ when it is outdated or no longer needed by flushing it down the toilet or pouring it down the sink.

General information about REYATAZ

This medicine was prescribed for your particular condition. Do not use REYATAZ for another condition. Do not give REYATAZ to other people, even if they have the same symptoms you have. It may harm them. Keep REYATAZ and all medicines out of the reach of children and pets.

This summary does not include everything there is to know about REYATAZ. Medicines are sometimes prescribed for conditions that are not mentioned in patient information leaflets. Remember, no written summary can replace careful discussion with your healthcare provider. If you would like more information, talk with your healthcare provider or you can call 1-800-426-7644.


What are the ingredients in REYATAZ?

Active Ingredient: atazanavir sulfate

Inactive Ingredients: Crospovidone, lactose monohydrate (milk sugar), magnesium stearate, gelatin, FD&C Blue #2, and titanium dioxide.

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This Patient Information Leaflet has been approved by the U.S. Food and Drug Administration.

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NATIONAL NEWS

Supreme Court blocks COPA

by Liz Highleyman

A divided Supreme Court Tuesday, June 29 upheld an injunction against the Child Online Protection Act, ruling that the legislation likely violates the First Amendment.

COPA would make it illegal to provide commercial content that is "harmful to minors." Violators would be subject to six months in jail and a \$50,000 fine. Although having an age verification system (such as requiring a credit card) would be considered a defense, it would not shield content providers from prosecution. The law has never taken effect.

In a 5-4 decision, the high court said that other less restrictive means, such as filtering software, are available and "may well be more effective" than COPA in protecting children against harmful content.

"Content-based prohibitions, enforced by severe criminal penalties, have the constant potential to be a repressive force in the lives and thoughts of a free people," wrote Justice Anthony Kennedy for the court's majority.

This week's ruling is the latest in a series of volleys between the Supreme Court and lower courts. COPA was passed in 1998 after the Supreme Court ruled that Congress' first attempt at restricting sexually explicit online content, the 1996 Communications Decency Act, was unconstitutional.

The American Civil Liberties Union challenged the new law, joined by a large group of plaintiffs including the Electronic

Frontier Foundation, A Different Light Bookstore, Lawrence Ferlinghetti of City Lights Books, Philadelphia Gay News, PlanetOut.com, Good Vibrations, and Salon.com.

The plaintiffs expressed concern that sex education materials and non-explicit gay content could be deemed objectionable under the law. They also argued that existing age-verification systems were unwieldy, expensive, and fraught with privacy concerns.

In February 1999, U.S. District Court Judge Lowell Reed issued an injunction blocking enforcement of the law. In June 2000, the 3rd U.S. Circuit Court of Appeals in Philadelphia upheld Reed's ruling, asserting that the law's "community standards" test would require that content providers "abide by the most restrictive and conservative state's community standards."

In May 2002, the Supreme Court ruled 8-1 that relying on community standards did not necessarily invalidate COPA. But the court said that other constitutional issues remained unresolved, and sent the case back to the 3rd Circuit. The appeals court ruled in March 2003 that COPA would restrict access to lawful speech, setting the stage for Tuesday's decision.

According to Kennedy, "[P]romoting the use of filters does not condemn as criminal any category of speech, and so the potential chilling effect is eliminated, or at least much diminished." Kennedy was joined by Justices David Souter and Clarence Thomas.

Justices John Paul Stevens and Ruth Bader Ginsburg also concurred, but added a statement

against the "community standards" test.

"I continue to believe that the government may not penalize speakers for making available to the general World Wide Web audience that which the least tolerant communities in America deem unfit for their children's consumption," Stevens wrote.

Chief Justice William Rehnquist and Associate Justices Stephen Breyer, Sandra Day O'Connor, Antonin Scalia dissented from the majority opinion, asserting that COPA would impose "only a modest burden" on adults' access to commercial Internet postings, adding that filters are problematic due to their cost and imprecision, and because some parents are unable or unwilling to monitor their children's Internet usage.

Plaintiffs expressed satisfaction with the court's decision.

"By preventing Attorney General [John] Ashcroft from enforcing this questionable federal law, the court has made it safe for artists, sex educators, and web publishers to communicate with adults about sexuality without risking jail time," said ACLU attorney Ann Beeson.

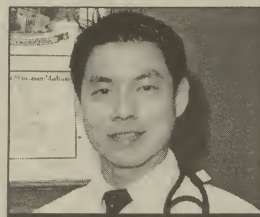
The Supreme Court sent the case back to the 3rd Circuit for further consideration. Should the circuit court continue to uphold the injunction, the federal government could again appeal.

"We urge John Ashcroft to stop wasting taxpayer dollars in defending this unconstitutional law," said Beeson. "If he insists on going back to trial, we are confident that the lower court will again find that the law went too far." ▼

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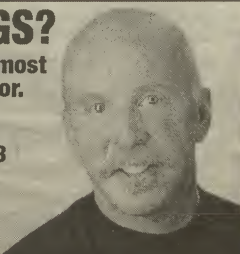
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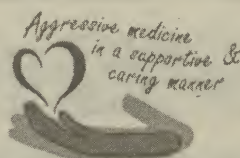
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New SF-based group delivers 'Hope' nationwide

by Zak Szymanski

There's a new guy in town, and his presence means that San Francisco is now home to Hope's Voice, an HIV-specific effort to provide educational speakers to schools.

Todd Murray, 23, arrived in San Francisco 10 months ago after living in both Los Angeles and New York.

When Murray tested positive for HIV at the age of 20, he founded a youth HIV resource service known as Positive Hope. With members in all 50 states and 27 countries, Positive Hope has grown into a recognizable entity of its own, with Murray a frequent guest at conferences and seminars.

It was at one such gathering that he and a friend sat down to discuss the need for more young speakers like themselves. After some planning and collaboration, Hope's Voice — a pool of diverse young adults with HIV/AIDS — was launched in May as a way to join educational speakers with schools in need.

The group's Web site currently offers a centralized place for individual speakers — with their own speaking histories and fee rates — to market themselves as part of a



Todd Murray at the AIDS grove.

select Hope's Voice network.

Murray noted that offering such an umbrella simply provides a way for many committed individuals to come together, and that gigs booked through Hope's Voice always result in a percentage of the fee being donated to HIV/AIDS groups. Rates vary, but Murray said speakers can be flown to a

school with travel costs included for about \$1,200-\$2,100. Non-profit status is a goal, he said, but for now the group operates as a not-for-profit venture, with a good chunk of proceeds directed right back into the organization, and with regular discounts offered to public high schools and other institutions that cannot afford regular rates.

"Speaker fees range, based upon experience and background, but all of them are pretty seasoned speakers," said Murray. "We have just been brought together to form a stronger union."

A glance at the Web site offers a profile of those on board: Lesley P. Williams, 25, a mother of two who tested positive at the age of 16; Tom Donohue, who brings his interactive educational program called "Who's Positive" to audiences across the nation; Danielle Kilcup, a Bay Area native who unexpectedly tested positive at the age of 18 while donating blood; and Gary Blunt, who lost his father to the disease and tested positive shortly thereafter.

The goal of the group is to emphasize prevention, but Murray acknowledges it is a "fine line" because speakers also want to highlight the healthy and happy aspects of their lives.

"It's a balancing act to show people with HIV as a normal part of society, while also trying to prevent transmission," said Murray.

Most of the presentations begin with the speaker in the room, among the students, rather than in front of a class or at a podium. And the Web site now features a "student center" so that those who are too shy to ask questions during the presentation can look up information anonymously later.

"We want to be a staple in this community," said Murray. "We want people and groups to know that we are a presence and we're here for the long haul."

For details on Hope's Voice, visit www.hopesvoice.com or call (415) 552-4677. ▽

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NY Pride commemorates the Stonewall riots

by Ed Walsh

Thousands lined 5th Avenue in New York for the city's Pride Parade and celebration of the 35th anniversary of the Stonewall riots Sunday, June 27. This year's parade — like its counterpart in San Francisco — had two primary themes: marriage and politics.

Parade organizers claimed 1.5 million parade spectators and a half-million parade marchers. Police declined to provide a crowd estimate. The official after-parade dance celebration on Pier 54 drew a sold out crowd of 7,000 and a surprise performance by Janet Jackson.

Throughout the march, activists carried signs and distributed campaign buttons against President Bush and support of his



New York's Pride festivities

Democrat rival, Massachusetts Senator John Kerry. Messages in support of gay marriage rights were woven in by many of the thousands who marched.

As is the tradition in many Pride celebrations, New York's parade was led by a contingent of women motorcyclists followed by other biker groups. A float of veterans of the 1969 Stonewall riots, who fought back during a police raid of the Stonewall Inn, drew loud cheers. The parade began in midtown Manhattan and ended up in the Greenwich Village neighborhood where the Stonewall bar is still in existence.

The parade's grand marshals were Candice Boyce, the director emeritus of African Ancestral Lesbians United for Societal Change, actor Harvey Fierstein, and the Stonewall veterans.

Pride celebrants couldn't have asked for better weather. The clear skies and temperatures in the 70s no doubt added to the huge turnout. ▼

Nearly 700 journalists attend LGBT conference

by Ed Walsh

Hundreds of LGBT and straight journalists gathered in New York City last weekend and much of the discussion focused on how the community is helping change society and politics. With gay issues prominently in the news for much of the year, it seemed like a good starting point during the National Lesbian and Gay Journalists Association's annual convention.

"We're all a little bit homosexual," said CBS News anchor John Roberts, the heir apparent to the network's main anchor, Dan Rather.

That line may have been the most memorable during the NLGJA convention. Nearly 700 journalists attended the program at the Marriott hotel in Brooklyn, the largest attendance ever for the organization that was founded in the Bay Area in 1990.

Roberts was part of a panel discussion entitled "How the LGBT Debate is Changing Politics." Rather had been scheduled to attend but had to cancel to travel to Iraq. In the course of the political discussion, Roberts said that he believes everyone benefits from the "mongrelization" of society. He explained that for a long time he has said that society will be less divided when we are all a mixture of different races and "all a little homosexual."

After the crowd laughed, Roberts added: "We're all a little bit homosexual. And I think that's what scares a lot of people."

Roberts was joined on the panel on Friday, June 25, by *Time* magazine columnist and talk show pundit Margaret Carlson, and David Sirulnick, executive vice president for news and production for MTV Networks.

Sirulnick said that former President Bill Clinton's honesty on issues, including his support for gay rights, during an MTV program helped him pull ahead and get elected in 1992.

Carlson said that although President Bush has shown tolerance toward gays, including hosting overnight same-sex couples in

the White House and meeting with gay Republicans, it is important to his administration not to alienate social conservatives in his party.

The conference began on Thursday, June 24, and concluded on Sunday, June 27. It was timed to correspond with the city's Pride celebration and the 35th anniversary of the Stonewall riots.

CBS was one of the sponsors of the conference and was well represented. The network's morning show anchor and host of the A&E *Biography* program, Harry Smith, hosted a panel discussion that posed ethical questions to panels of journalists. Also appearing on panels were CBS correspondents Byron Pitts and Mika Brzezinski.

The Bay Area media was well represented, including a large contingent from the *San Francisco Chronicle*. *Bay Area Reporter* columnist Gwen Smith also took part in a panel dealing with transgender issues and the media.

Other Bay Area panelists included KPIX's Hank Plante, who discussed AIDS coverage in a panel called "What we've learned; where we're going." Semi-retired TV news veteran Belva Davis participated in a panel entitled "Too Close for Comfort" that explored the issue of gay reporters covering gay-related stories.

The *Chronicle* came under criticism from local activists and some journalists earlier this year when it yanked reporter Rachel Gordon and photographer Elizabeth Mangelsdorf off the same-sex marriage story after the two, a longtime couple, married in mid-March.

NLGA's founder, author and former *Oakland Tribune* editor Leroy Aarons, could not attend because of cancer treatments he is receiving. He sent his support in a statement that was read at the gathering.

Next year's conference has been slated for Chicago. ▼

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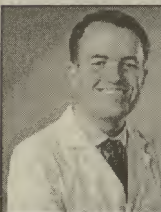
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Product-placing jocks

by Jim Provenzano

Image is everything, as the saying goes. In the struggle for mainstream acceptance of GLBT athletes in professional sports, some gay athletes are making inroads through advertising and sponsorships.

In March, pro golfer Rosie Jones came out in an op-ed piece for the *New York Times*. At the same time, Jones announced that she would be a spokeswoman for a lesbian-owned company, Olivia Cruises and Resorts. She told the *Advocate* that the endorsement offer from Olivia provided a major incentive for going public about her sexuality.

Do athletes have to secure such endorsement deals to further their careers?

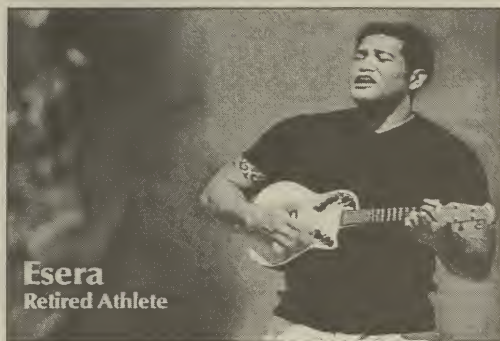
"Only if they want to pull in multimillions," said Michael Wilke, whose Web site, The Commercial Closet (www.commercial-closet.org), documents the fascinating variations on gay-themed ads, from supportive to defamatory to somewhere in between — i.e., "gay vague."

A predominant justification given for athletes to stay closeted has always been financial. Tennis great Martina Navratilova experienced a drop in endorsements after coming out. Likewise, "Billy Jean King says she had existing sponsors who dumped her after her announcement [of coming out]," said Wilke.

Former baseball player Billy Bean's 2000 coming out included a touching full-page *New York Times* article, a subsequent national book tour, and speaking engagements sponsored by the Human Rights Campaign. A TV movie based on Bean's life is in development, and Bean and King have been named as ambassadors for Chicago's Gay Games VII. Yet despite Bean's fame, no major companies related to sports have offered him significant endorsement deals.

Since coming out, Navratilova gained deals from companies like the Rainbow credit card and Subaru. Such ads "help show future athletes that their opportunities are not as limited any longer," said Wilke. "The media brings further attention to the gay community's presence in professional sports, which creates a greater comfort level for all."

Wilke cited a change in recent sponsorships, including a Chili's TV commercial featuring ukulele-strumming former NFL player

Esera
Retired Athlete

Esera Tuaolo in Chili's commercial

Esera Tuaolo, now openly gay. The ad identifies him merely as "Esera, retired athlete." A hopeful sign is that Chili's continued the ads even after Tuaolo came out in appearances on *Oprah* and other national TV shows. But most viewers who see the ad probably don't know who Tuaolo is or that he's gay.

Gay viewers tend to interpret companies that endorse gay athletes as gay-supportive. But the ad agencies that used Navratilova and Tuaolo have been quoted on Wilke's site as saying that they were not making a political statement.

And does a company's sponsorship of an out athlete let them off the political hook? For instance, Coors' ongoing struggle to counteract a decades-long gay boycott against the company included a 2001 full-page print ad that featured gay Olympic swimmer Bruce Hayes wearing his Olympic medals.

But Coors' ad had a flip side. Regional print ads and promotions hardly provided a balance to their commercials deliberately snubbing gays and portraying sexually aggressive straight men. Coors' foundations have been proven to fund far right-wing groups dedicated to eviscerating GLBT rights, particularly gay marriage. Yet some gay sports groups, several of which are in Colorado, the home of Coors, gladly accept donations in exchange for posting Coors banners at their sports events. Even this publication, and others, recently accepted a clumsily apologetic ad campaign from Coors Brewing, which attempted to distance itself from family member and former chair Peter Coors, a Colorado candidate for U.S. Senate who supports a ban on same-sex marriage. Another example of a corpora-

tion's dual nature can be found with carmaker Saturn. Three-time Junior World Champion Ina-Yoko Teutenberg is a member of Team Saturn's women's cycling team. An out lesbian raised in Germany, Teutenberg has placed first in dozens of major cycling competitions.

"It's not a big deal being a lesbian in cycling," said Teutenberg. "I've never had any problems. I think there are enough gay girls around in the sport."

However, Saturn's 2003 commercial, "Camping Trip," offered a homophobic take on the film *Deliverance* amid the threat of male rape. Wilke's site rates the commercial as a negative.

Should gay consumers focus our dollars instead on companies that offer not only endorsements of gay athletes, but more consistent support of our community?

Former Olympic diver David Pichler enjoyed sponsorship from Speedo before, during, and after coming out, and as he finished his career at the 2000 Sydney Olympics at age 30. Elected team captain, Pichler finished ninth in the 10-meter platform, fourth in the men's synchro diving event with Troy Dumais, and seventh in the 10-meter platform with Mark Ruiz.

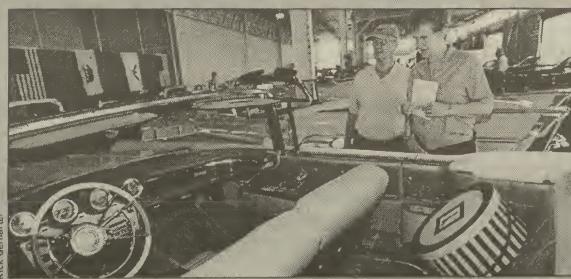
"Fortunately, for myself, Greg Louganis, and others, Speedo has been supportive," said Pichler. "They never said anything to me about being gay, never questioned me. They've also been supportive to IGLA [International Gay & Lesbian Aquatics]."

Still, swimming has few sponsors, Pichler said. But in considering the prospect of losing Speedo's endorsement, he said, "It's not an issue that would have prevented me from coming out." ▼

Jim Provenzano is the author of the novels *PINS* and *Monkey Suits*. Read more sports articles at www.sportscomplex.org.



A Freewheelin' car show



Ken and Lee Ann Roth, visiting from Lincoln, Nebraska, check out a 1960 Lincoln Continental Mark V at the Freewheelers' Car Show June 26 at Fisherman's Wharf. Cars in display included Ford Model As, a 1934 Chrysler Air Flow, Edsels, Thunderbirds, and more. The annual event also benefited the Stop AIDS Project.

Bush condoms

◀ page 1

minor tragedy. It's just not a blip in history. It is a great tragedy."

Among those that Bush introduced was Dr. Joe O'Neill, the openly gay medical director of the international effort, the President's Emergency Plan for AIDS Relief. Bush called O'Neill "the architect of the global AIDS initiative ... a deeply compassionate person and a man I'm proud to call friend."

Bush announced the release of the second round of funding, more than \$500 million, for PEPFAR. Vietnam will become the 15th nation eligible to receive support. PEPFAR will spend \$15 billion over five years and adding Vietnam means that the same amount of money will be spread across more countries.

Domestically, an additional \$20 million is being released immediately to address waiting lists for state run ADAPs. Bush said that total federal funding for domestic HIV programs has increased 27 percent from 2001, to more than \$17 billion in his proposed budget for next year.

Bush also weighed in on reauthorization of the Ryan White CARE Act that funds many domestic AIDS services. He said it was written years ago in an era when we were "concerned largely with caring for the sick and dying, instead of helping AIDS patients lead longer and healthier lives."

He wants to refocus program activities "on life-extending care, such as antiretroviral drugs and doctor visits and lab tests [that were] just a dream 20 years ago," and change "a rigid geographic formula" that does not mirror the changing face of the epidemic.

It seems that the president touched just about every single group affected by HIV except one - gay and bisexual men - the group most affected by AIDS in the United States.

Drug addiction and needle sharing were mentioned, along with a plug for faith-based programs as part of the solution to address the issue. But he avoided talking about federal support for needle exchange programs, one of the proven ways of reducing that transmission.

Incredibly, gay and AIDS groups mirrored Bush's silence on gays in their news releases reacting to the speech.

Cheryl Jacques, president of the Human Rights Campaign, chastised the president for his support of "abstinence only until marriage education programs that time and again have been proven ineffective

in stopping the spread of sexually transmitted diseases."

Paul Volberding, chairman of the HIV Medical Association, called the president's focus on domestic HIV issues "welcome and long overdue." Singling out the ADAP increase, he said, "We can only hope that these funds are not being reallocated from other federal health programs that provide services to medically needy populations."

Log Cabin Republicans Executive Director Patrick Guerriero said the money for ADAP is "a good first step ... This recognizes the seriousness of ADAP waiting lists and brings presidential leadership to bear. Now it is up to Congress and HHS to find ways to correct overall ADAP funding shortfalls."

"This is a stop-gap measure," said Gene Copello, executive director of the AIDS Institute. "We still need \$217 million to ensure that 136,000 low-income people have access to medications to keep them alive, healthy and productive this year."

"If you were on a waiting list as of June 23, you're in, if you weren't, you're out," explained Murray Penner, director of care and treatment programs at the National Alliance of State and Territorial AIDS Directors. Another 10 states are on a watch list and soon may be initiating ADAP waiting lists. People subsequently added to existing waiting lists will not be covered.

It appears that rather than add money to the ADAP program, the Department of Health and Human Services is going to survey states with waiting lists, purchase drugs, and distribute them to the states, who will pass them on to patients. Penner said, "It is going to be an administrative nightmare for the programs with higher numbers on waiting lists - all with no additional funding to the programs to administer this."

Cynics have called it a Band-Aid approach by the administration to make the inconvenient problem of ADAP waiting lists - and potentially people dying while on those lists - go away until after election day.

Terje Anderson, executive director of the National Association of People With AIDS, is leery about refocusing the Ryan White programs solely on medical services. He pointed out that for many people living with AIDS, social services such as transportation and child care are essential to poor people being able to visit the doctor and take full advantage of medical services.

"They are not icing on the cake," Anderson said. ▼

Mayors table

◀ page 1

tory in February when Newsom authorized the county clerk to issue marriage licenses to same-sex couples. Conservative groups and state Attorney General Bill Lockyer have sued Newsom, and the California Supreme Court is expected to issue a ruling later this summer regarding whether Newsom had the authority to issue licenses.

Trans March

◀ page 3

others were put off by the promotion of the event as a "Tranny" march. The word "tranny," reclaimed by many, denotes for some a population of younger or campy transgenders, while people who live more within traditional binary structures may prefer the

terms "transsexual" or "transgender." But march organizer Davis told the Bay Area Reporter that the official event name was "Trans," not "Tranny," although he is aware that the slang appeared on advertisements.

Nevertheless, the march was historic, setting a standard for numbers and visibility, and redefining a larger community for all in attendance. ▼

BAY AREA REPORTER CLASSIFIEDS

LEGAL NOTICES

VACANCY NOTICE

Pursuant to the provisions of Section 54974, California Government Code, notice is hereby given of the following unscheduled vacancies. Interested persons may obtain an application form from the Clerk of the Rules Committee, 1 Dr. Carlton B. Goodlett Place, Room 244, San Francisco, CA 94102-4689. Completed applications should be submitted to the Clerk of the Board. All applicants must be residents of San Francisco, unless otherwise stated. Additional information and an application may be obtained by accessing the City's web site: www.sfgov.org/bdsupvrs. Please Note: Depending upon the posting date, some vacancies may have already been filled. To determine if vacancies for this Board/Committee/Commission or Task Force are still available please call the Rules Committee Clerk at 554-5184.

Library Citizens Advisory Committee

The Library Citizens Advisory Committee consists of 17 voting members; 11 members appointed by individual members of the Board of Supervisors, 3 members appointed by the Board of Supervisors and 3 appointed by the City Librarian. All members shall serve two-year terms. The composition of the members appointed by individual members of the Board of Supervisors shall be as follows: each member of the Board of Supervisors shall appoint one member to the Committee and may give preference to individuals residing in his or her respective Supervisorial District.

The three members appointed by the Board of Supervisors must be members from the community at large, subject to the following requirements: one appointee shall be representative of senior citizens, one appointee shall be representative of New Americans for whom English is a second language and one appointee shall be representative of youth and children who shall be between the ages of thirteen and twenty-three at the time of appointment.

The City Librarian appoints three members, subject to the following requirements: one appointee shall represent the interests of the San Francisco Unified School District and/or public education in San Francisco, one appointee shall represent the interests of technology, and/or user privacy and one appointee shall represent the interests of the disabled community.

DEPARTMENT OF CHILD SUPPORT SERVICES

The Department of Child Support Services has a new Branch office. The address is at 1315-19 Evans Avenue, San Francisco, CA 94124 and is located in the Bayview Hunters Point neighborhood. The branch office will provide accessible and free child support services to the Local residents.

For further information, please call (415) 550-3304, 550-3305, or 550-3306.

REQUEST FOR BIDS - Solicitation No. 04-620-IFB-014

The San Francisco Housing Authority will receive sealed bids for the Miscellaneous Building Exterior Repairs at CAL 1-34, 4101 Noriega and CAL 1-35, 2206 N 2268 Great Highway, located in San Francisco.

Contract Documents, including Drawings and Specifications, are on file at the Housing Authority office located at 1815 Egbert Avenue, Suite 300, San Francisco, CA, and will be available for inspection or issuance on or after June 28, 2004.

A processing fee of \$50.00 (non-refundable) will be required for each set of documents. All payments must be in the form of CERTIFIED CHECK, CASHIER'S CHECK, or COMPANY CHECK payable to the SAN FRANCISCO HOUSING AUTHORITY. CASH OR PERSONAL CHECK WILL NOT BE ACCEPTED.

On Thursday, July 15, 2004, at 10:00 a.m., prospective bidders will meet at 4101 Noriega St., in San Francisco. A pre bid conference will follow the site inspections to discuss any questions relating to this work.

All bids will be received until 2:00 p.m. (PST) and read aloud on the date of Tuesday, July 27, 2004. Questions regarding this solicitation for bids may be directed to Jasmine Kuo, Project Manager, at (415) 715-5950. Contact Brenda at (415) 715-3210 for Contract Documents.

STATEMENT FILE A-0276581-00

The following person(s) are doing business as: Suzumex Luggage Transport Service, 93 Leland Ave. San Francisco, CA 94134. This business is conducted by an individual signed Midori Yamamoto. The registrant(s) commenced to transact business under the above listed fictitious business name or names on 06-07-04. The statement was filed with the City and County of San Francisco, Ca. on 06-07-04.

JUNE 10, 17, 24 JULY 1, 2004

STATEMENT OF ABANDONMENT OF USE OF FICTITIOUS BUSINESS NAME. FILE NO: A-0276234-00

The following person(s) have abandoned the use of the fictitious business name known as: Yama Luggage Transport Service, located at: 93 Leland Ave. San Francisco, CA 94134. This business was conducted by an individual signed Midori Yamamoto. The fictitious name referred to above was filed with the City and County of San Francisco, Ca. on 06-07-04.

JUNE 10, 17, 24 JULY 1, 2004

STATEMENT FILE A-0276461-00

The following person(s) are doing business as: ONO Memories 656 - 7th Ave. San Francisco, CA 94118-3807. This business is conducted by a husband and wife, signed Joyce K. Wong. The registrant(s) commenced to transact business under the above listed fictitious business name or names on 06-03-04. The statement was filed with the City and County of San Francisco, Ca. on 06-03-04.

JUNE 10, 17, 24 JULY 1, 2004

STATEMENT FILE A-0276408-00

The following person(s) are doing business as: Resonance Music and Sound Design 615 Battery St., Ste. 500 San Francisco, CA 94111. This business is conducted by an individual, signed Laurence J. Hymann. The registrant(s) commenced to transact business under the above listed fictitious business name or names on 06-01-04. The statement was filed with the City and County of San Francisco, Ca. on 06-01-04.

JUNE 10, 17, 24 JULY 1, 2004

STATEMENT FILE A-0276469-00

The following person(s) are doing business as: Gaucho Gypsy Jazz 133 Lily Street San Francisco, CA 94102. This business is conducted by an individual, signed Dave Riccetti. The registrant(s) commenced to transact business under the above listed fictitious business name or names on 06-03-04. The statement was filed with the City and County of San Francisco, Ca. on 06-03-04.

JUNE 10, 17, 24 JULY 1, 2004

STATEMENT FILE A-0276186-00

The following person(s) are doing business as: InTense Studio 2543 14th Ave. San Francisco, Ca. 94127. This business is conducted by a general partnership, signed Cindi Jo Alice Harrison. The registrant(s) commenced to transact business under the above listed fictitious business name or names on 05-21-04. The statement was filed with the City and County of San Francisco, Ca. on 05-21-04.

JUNE 10, 17, 24 JULY 1, 2004

STATEMENT FILE A-0276149-00

The following person(s) are doing business as: Suds Club 198 Gough St. San Francisco, Ca. 94103. This business is conducted by a general partnership, signed David Rummell. The registrant(s) commenced to transact business under the above listed fictitious business name or names on n/a. The statement was filed with the City and County of San Francisco, Ca. on 05-20-04.

JUNE 10, 17, 24 JULY 1, 2004

STATEMENT FILE A-0276582-00

The following person(s) are doing business as: Blend Salon 555 Sutter St., Ste. 301 San Francisco, Ca. 94102. This business is conducted by an individual, signed Luong-Ha, Tuyet Tina. The registrant(s) commenced to transact business under the above listed fictitious business name or names on n/a. The statement was filed with the City and County of San Francisco, Ca. on 06-08-04.

JUNE 17, 24 JULY 1, 8 2004

STATEMENT FILE A-0276608-00

The following person(s) are doing business as: Millennium Painting 858 Filbert #1 San Francisco, Ca. 94133. This business is conducted by an individual, signed Greg C. Dewspun. The registrant(s) commenced to transact business under the above listed fictitious business name or names on 06-08-04. The statement was filed with the City and County of San Francisco, Ca. on 06-08-04.

JUNE 17, 24 JULY 1, 8 2004

STATEMENT FILE A-0276600-00

The following person(s) are doing business as: The Posh Bagel 495 Castro St. San Francisco, Ca. 94114. This business is conducted by a general partnership, signed Rieky H. Ngo. The registrant(s) commenced to transact business under the above listed fictitious business name or names on n/a. The statement was filed with the City and County of San Francisco, Ca. on 06-08-04.

JUNE 17, 24 JULY 1, 8 2004

STATEMENT FILE A-0276188-00

The following person(s) are doing business as: RAH Designs 3828 17th St. San Francisco, Ca. 94114. This business is conducted by an individual, signed Robert A. Hendricks. The registrant(s) commenced to transact business under the above listed fictitious business name or names on 05-21-04. The statement was filed with the City and County of San Francisco, Ca. on 05-21-04.

JUNE 17, 24 JULY 1, 8 2004

STATEMENT FILE A-0276741-00

The following person(s) are doing business as: Ply 27 Mirabel Ave. St. San Francisco, Ca. 94110. This business is conducted by an individual, signed Josh Crandall. The registrant(s) commenced to transact business under the above listed fictitious business name or names on 06-14-04. The statement was filed with the City and County of San Francisco, Ca. on 06-15-04.

JUNE 24 JULY 1, 8, 15 2004

STATEMENT FILE A-0276928-00

The following person(s) are doing business as: Full Circle Productions 1725 Clay St. #100 St. San Francisco, Ca. 94109. This business is conducted by an individual, signed John H. Swain. The registrant(s) commenced to transact business under the above listed fictitious business name or names on 06-21-04. The statement was filed with the City and County of San Francisco, Ca. on 06-21-04.

JUNE 24 JULY 1, 8, 15 2004

STATEMENT FILE A-0276879-00

The following person(s) are doing business as: City Cremation 3101 17th St. San Francisco, Ca. 94110. This business is conducted by a corporation, signed Mary Ann Robertson. The registrant(s) commenced to transact business under the above listed fictitious business name or names on n/a. The statement was filed with the City and County of San Francisco, Ca. on 06-18-04.

JUNE 24 JULY 1, 8, 15 2004

STATEMENT FILE A-0276913-00

The following person(s) are doing business as: McElene Construction 1646 27th Ave. San Francisco, Ca. 94122. This business is conducted by an individual, signed Shane McElene. The registrant(s) commenced to transact business under the above listed fictitious business name or names on 06-21-04. The statement was filed with the City and County of San Francisco, Ca. on 06-21-04.

JUNE 24 JULY 1, 8, 15 2004

STATEMENT FILE A-0276515-00

The following person(s) are doing business as: Vinicinos Maraes' Cleaning 2038 McAllister St. #5 San Francisco, Ca. 94118. This business is conducted by an individual, signed Vinicinos M. Maraes. The registrant(s) commenced to transact business under the above listed fictitious business name or names on 06-04-04. The statement was filed with the City and County of San Francisco, Ca. on 06-04-04.

JULY 1, 8, 15, 22 2004

STATEMENT FILE A-0277094-00

The following person(s) are doing business as: Nonprofit Management Advisors 55 Norfolk St. #202 San Francisco, Ca. 94103. This business is conducted by an individual, signed John Osborn. The registrant(s) commenced to transact business under the above listed fictitious business name or names on 01-1-04. The statement was filed with the City and County of San Francisco, Ca. on 06-25-04.

JULY 1, 8, 15, 22 2004

NOTICE OF APPLICATION FOR CHANGE IN OWNERSHIP OF ALCOHOLIC BEVERAGES

To whom it may concern: The Name of the Applicant(s) is/are Abdel Ribji/Najjar Fatem. The applicants listed above are applying to the Department of Alcoholic Beverage Control at 185 Berry Street, Suite #5600 San Francisco, Ca. 94107, to sell alcoholic beverages at 701 O'Farrell St. San Francisco, Ca. 94109. Type of License applied for: 21 - OFF-SALE GENERAL

JULY 1, 2004

STATEMENT FILE A-0277025-00

The following person(s) are doing business as: Breaking Orbit 338 Divisadero St. San Francisco, Ca. 94117. This business is conducted by an individual, signed Martha A. Young. The registrant(s) commenced to transact business under the above listed fictitious business name or names on 06-01-04. The statement was filed with the City and County of San Francisco, Ca. on 06-23-04.

JULY 1, 8, 15, 22 2004

STATEMENT FILE A-0277062-00

The following person(s) are doing business as: Corsi Partners, Inc. 480 Pacific Ave. San Francisco, Ca. 94133. This business is conducted by a corporation, signed Marc Corsi. The registrant(s) commenced to transact business under the above listed fictitious business name or names on 06-24-04. The statement was filed with the City and County of San Francisco, Ca. on 06-24-04.

JULY 1, 8, 15, 22 2004

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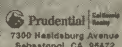
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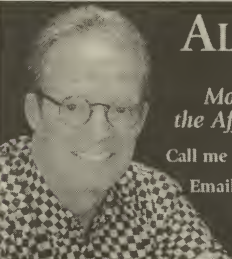


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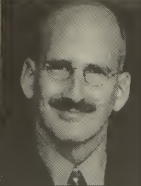
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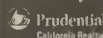
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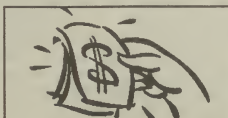
LEGAL NOTICES

STATEMENT FILE A-0277136-00
The following person(s) are doing business
as: Bibliohead Bookstore 334 Gough St.
San Francisco, Ca. 94102. This business is
conducted by an individual, signed Melissa
Richmond. The registrant(s) commenced to
transact business under the above listed
fictitious business name or names on 05-
26-04. The statement was filed with the City
and County of San Francisco, Ca. on 06-25-04.
JULY 1, 8, 15, 22 2004

STATEMENT FILE A-0277181-00
The following person(s) are doing business
as: Innerprecision 864 26th Avenue, San
Francisco, Ca. 94121. This business is con-
ducted by an individual, signed David
Groode. The registrant(s) commenced to
transact business under the above listed
fictitious business name or names on 05-
26-04. The statement was filed with the
City and County of San Francisco, Ca. on
06-28-04.
JULY 1, 8, 15, 22 2004

**NOTICE OF APPLICATION TO
SELL ALCOHOLIC BEVERAGES**

To whom it may concern: The Name of the
Applicant(s) is/are Coopers Gourmet, LLC.
The applicants listed above are applying to
the Department of Alcoholic Beverage Con-
trol at 185 Berry Street, Suite #5600 San
Francisco, Ca 94107, to sell alcoholic be-
verages at 2 Sanchez St. San Francisco, Ca
94114. Type of License applied for:
**41 - ON-SALE BEER & WINE -
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JULY 1, 8, 15 2004


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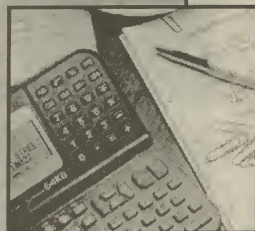


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We want to make our position perfectly clear.

This election year, there's a lot of national debate on issues that are important to the GLBT community, including the Federal Marriage Amendment. And, as a political candidate, Pete Coors has expressed his personal position on this issue. Coors Brewing Company's position on this issue differs from Pete Coors'. Coors CEO Leo Kiely outlines the company's official position as follows:

"We do not support discrimination against the GLBT community—via legislation or otherwise."

Let's be clear. We don't support amending the Constitution.

That attitude is in keeping with our actions since 1978, when we adopted an inclusive nondiscrimination policy that recognized the rights of GLBT applicants and employees. We took another important step forward in 1988 and provided corporate support to important GLBT community groups. Today, we're proud to back the efforts of the HRC, GLAAD, GPAC and numerous AIDS organizations.

And we've continued our efforts to be not only a better corporate citizen, but a better place to work as well. More than 10 years ago, we created our Lesbian and Gay Employee Resource Council (LAGER) to provide an employee support network and regularly advise our senior management. We even made history in 1995, when Coors became the first major brewery in America to offer same-sex partner health benefits.

Many people have responded positively to these efforts. In 2001, we received the Colorado Human Rights Campaign Award. And we just received the highest score possible from the Human Rights Campaign's Corporate Equality Index—100. So, while we're not perfect, we're clearly working hard to be a better company.

It's simple. At Coors, we believe supporting the rights of the GLBT community is good for our customers and our employees. And, above all, it's the right thing to do.

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Now's the time.

Thanks for listening.

Give us your feedback: str8talk@mergemediagroup.com

Two hot choices for summer reading
Alvin Orloff's novel 'Gutter Boys,' and
'The Judgment of Caesar' by Steven Saylor.
page 33

His secret life exposed
Director Ferzan Ozpetek
on his 'Facing Windows.'
page 36



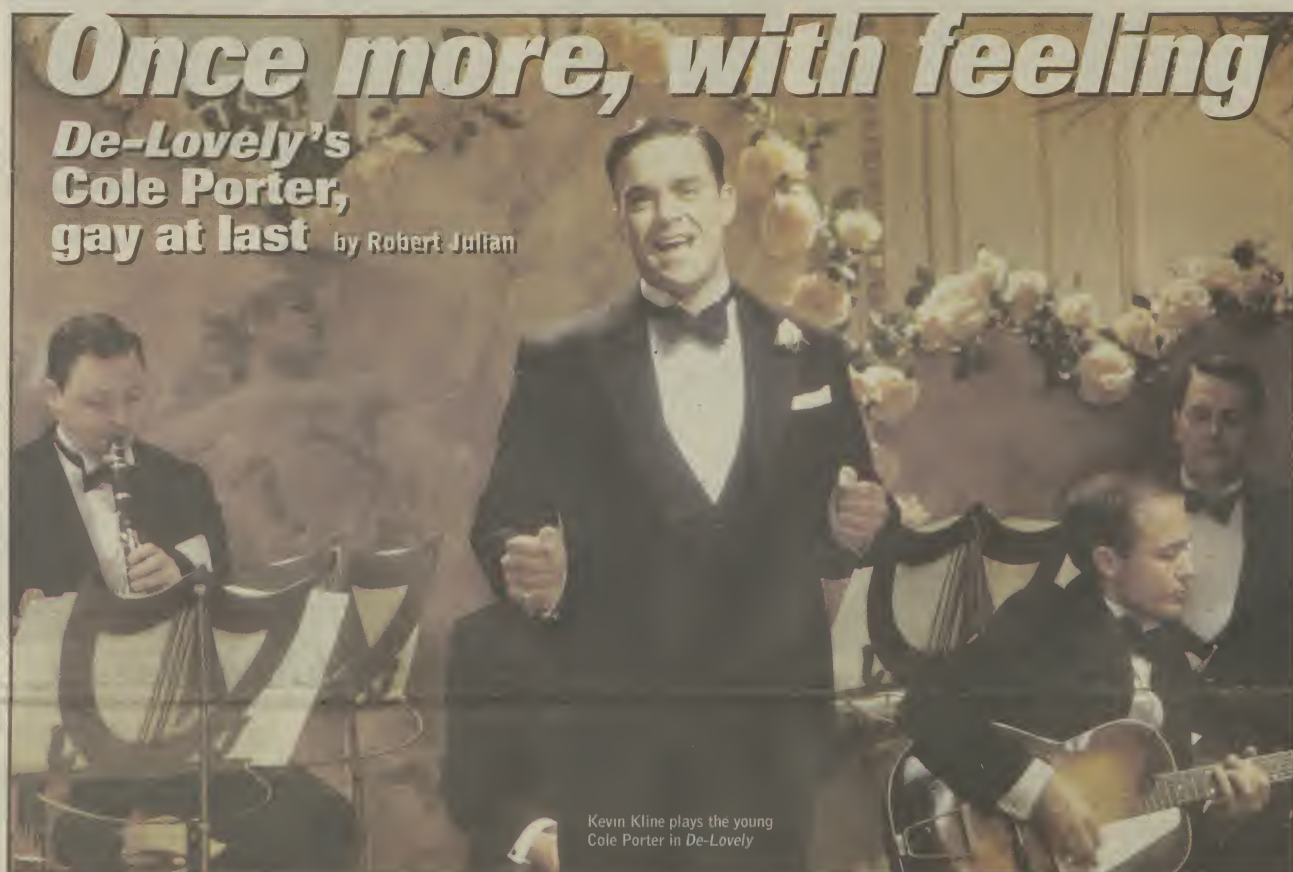
Eve of destruction
'Awe About Eve' reworks
classic film at Rhino.
page 27



ARTS & ENTERTAINMENT

BAY AREA REPORTER

Vol. 34 • No. 27 • 1 July 2004



Once more, with feeling

De-Lovely's
Cole Porter,
gay at last by Robert Julian

Kevin Kline plays the young
Cole Porter in *De-Lovely*

Hollywood's desperation to replicate the phenomenal success of the Oscar-winning *Chicago* and to resurrect the genre of the film musical will, no doubt, lead to some very strange places. *De-Lovely*, the Cole Porter biopic produced and directed by Irwin Winkler, is Tinseltown's latest foray into these difficult waters, and the result is a qualified success — or an elegant failure — depending on whether you're the type who sees the glass half-full or half-empty.

Kevin Kline assays the role of Porter, with Ashley Judd cast as his long-suffering muse and wife, Linda. Both actors are lovely to look at and, no doubt, delightful to hold. But the structural problems with *De-Lovely*'s narrative start as soon as the film opens. That old "willing suspension of disbelief" has never been more crucial to the success of a film than when the audience is forced to deal with Jay Cocks' less-than-lovely script.

The age-old problem of the movie musical is getting an audience to accept a narrative where otherwise

normal people burst into song and dance at a moment's notice. And Jay Cocks' *De-Lovely* attempt to circumvent this problem takes a page from Dickens' *A Christmas Carol*. As the film opens, an aged Cole Porter is seated at a piano in an empty theater, talking to the mysterious Gabe, portrayed by Jonathan Pryce. It soon becomes apparent the two men are about to undertake a posthumous review of Porter's life. Quicker than the Ghost of Christmas Past, the cast of *De-Lovely* comes

page 28 ►



Twyla Tharp, storyteller Making dance sing for *Movin' Out*

by Richard Dodds

In 1966, Twyla Tharp created a dance piece in which, for the final scene, the performers did their movements in a huge plywood box. The audience saw nothing. "That's about as ultimate as you can get in terms of 'We really don't care about you, the audience. We are artists and we do our work for ourselves,'" the diminutive modern-dance giant said recently. "I absolutely believed that."

Does she believe that now? "To some degree, although I care very much about 'us,' because more and more, the situation in the world requires that we all care about 'us.'"

That's apparent in *Movin' Out*, the hit Broadway show (opening July 7 at the Golden Gate) that tells its Vietnam War-era story through dances choreographed to Billy Joel songs. Tharp created storylines for characters suggested by such Joel compositions as "Scenes from an Italian Restaurant," "Goodnight, Saigon," and "Angry Young Man," and they tell their stories entirely through dance as a band positioned above the stage recreates the sounds of the Joel originals.

There was no Iraq war on the horizon when Tharp, 63, was putting the piece together. "I wanted to address the wrongs of the Vietnam War, including how the soldiers were treated when they came home, and then suddenly, it was, 'Oh my God, we've gone right back there all over again.' There's one scene using the song 'Fire' at a war protest in the show, and I was in the theater on the Saturday afternoon when the big demonstration around the UN happened, and during that scene you could hear it all the way from the East Side into the theater, and it was heartbreaking. I never intended that the piece would have this kind of connection to a living history, but it does."

In fact, Tharp didn't know whose songs she would be using when she began imagining a Broadway-scale production with a story created from popular music. It was her son, Jesse Huot, who handles the business end of Tharp's enterprises, who suggested Billy Joel.

"When I first met Billy, I said I wanted to do a narrative piece set to his music, and he said, 'So, what's the story?' I said, 'I don't know, but I have a beginning idea in which Brenda and Eddie split up in an Italian restaurant. My ques-

page 32 ►

SECOND OF TWO SECTIONS

Hets playing homos on film: Hot or not?

Gay caballeros galore in coming attractions at the movies

by Roberto Friedman

Actor **Kevin Kline** having nailed down gay tragic figure **Cole Porter** in the new film *De-Lovely*, let's call it a definite trend: straight actors who have signed on to play gay in major motion pictures. There's plenty more gay-for-pay heading down the pike, so here's a short annotated list.

Fag film: *Alexander*.

Straight star: **Colin Farrell**.

Fairy impersonated: **Alexander the Great**, alpha dog.

Gay enough?: Possibly even for us. Potential skin exposed: Hectares. Complicating factors on the set: Booze, hormones, reputation. Snogging alert: Sexy **Jared Leto**, to play Alex's boffo boyfriend **Hephaestion**, could tempt Farrell from the straight and narrell.

Fag film: *Kinsey*.

Straight star: **Liam Neeson**.

Fairy impersonated: **Dr. Alfred Kinsey**, human sex researcher.

Gay enough?: For scientific purposes. Potential skin exposed: Probably not Liam's. Complicating factors: Historical accuracy, a certain clinical *je ne sais quoi*. Snogging confirmed: Yummy **Peter Sarsgaard** to play research subject/trick.

Fag film: *Brideshead Revisited*.

Straight star: **Jude Law**.

Fairy impersonated: One of **Evelyn Waugh's** bright young things.

Gay enough?: For a *Masterpiece Theatre* remake. Potential skin exposed: Obligatory skinny-dipping scene. Complicating factors: Stiff upper lip. Snogging: No sex, please, we're British.

Fag film: *Brokeback Mountain*.

Straight stars: **Jake Gyllenhaal**, **Heath Ledger**.

Fairies impersonated: Homo cowboys out on the range.

Gay enough?: Two words: rope, leather. Potential skin: Prime beef.

Complicating factors: Fear of a gay planet. Snogging: If they cop out and do not bring us Jake-on-Heath heat, we will demand our lavender money back.

Wrap party

Frameline 28 closed up shop last Sunday night with **Angela Robinson's** comic *D.E.B.S.* at the Castro Theatre and a celebration at SoMa nightspot Terra. Festival awards were announced by co-directors **Michael Lumpkin** and **Jennifer Morris**, followed by a performance from all-girl hip-hop youth dance troupe **Sisterz of the Underground**.

The Audience Award for Best Feature was given to **Rodney**

Evans' Brother to Brother, about the friendship between a gay black artist and his mentor, a writer of the Harlem Renaissance. The Audience Award for Best Documentary was given to **Sonia Slutsky** for *Drag Kings on Tour*, which follows a 15-city, three-week drag-burlesque tour through the US and Canada. **Mary Guzman's** *Mind If I Call You Sir?*, the Audience Award-winner for Best Short Film, looks into the lives of Latina butches and FTM Latinos.

The juried \$10,000 Levi's First Feature Award recognized **Q. Allan Brocka's** comedy *Eating Out*; Stu & Dave's Excellent Documentary Award, a \$10,000 juried award recognizing the best documentary feature having its Bay Area premiere at the fest, was given to **Jim de Seve** for *Tying the Knot*. Best supporting hors d'oeuvres at the party: chocolate ginger wontons, wow!

Panty raid

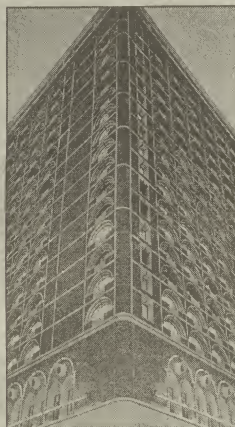
Comic **Marga Gomez** has announced a lingerie sweepstakes to decorate the set design of her new comedy *Intimate Details*, coming to Theatre Rhinoceros beginning August 12. Ladies of all genders are encouraged to enter your sexiest thong, panty, bra, corset, etc. (new or worn) to win: Grand prize, two VIP tickets to the show, plus a dessert date with La Marga after the performance. Second prize: two tix plus a pair of Theatre Rhino boxer shorts.

Sweepstakes rules: All sizes of lingerie in light colors only (white, tan, gray, pastel shades) may be entered, vintage and unusual lingerie a plus! Winners will be picked at random and notified on Mon., Aug. 2. Enter before July 31, enter often: one entry per unmentionable.

Entry forms and dropboxes at Theatre Rhino box office (Wed.-Sun., 1 p.m.-6 p.m.) or mail your delicacies (with your name and contact info) to: *Lingerie for Marga* c/o Theatre Rhinoceros, 2926 16th St., SF CA 94103. We're advised that anyone who has slept with Marga is not eligible to enter, because you already have!



Soccer stars Pelé and Franz Beckenbauer in the shower room, 1977.



Pan Pac: gay-friendly, makeover

Hotel California

Noncasual observers may have noticed that Out There's blood pressure spikes way up during June, good old Gay Pride month. Publicists who persistently pushed and prodded may even have been the unlucky recipients of the dreaded "Wrath of Out There." Fortunately, our friends at the **Pan Pacific San Francisco** came to the rescue, offering us soothing refuge in the form of newly renovated accommodations at the luxury hotel, so we could get away from it all while staying right in the heart of town. As cosmopolitan wit **Fran Lebowitz** once put it so well, "Some people want to go back to nature. I want to go back to the hotel!"

We've always wanted to camp out in our own city and see SF through tourists' eyes, and we were glad to realize this dream while staying in the kind of hotel which has an on-site pillow-fluffing machine personally preparing pillows to our preferred plumpness. We sure did appreciate our room's panoramic view, kingsize bed, sturdy writing desk, **Herman Miller** chair, flat-screen TV and Bose radio. We dined at the hotel's sumptuous Pacific restaurant, and had cocktails with charming Pan Pac general manager **Jacques Villeneuve**. The Pan Pacific wants us to know they're way gay-friendly, and they have a brochure illustrated with smooching hunkies to prove it. Out There can only say we felt gay, friendly, and well-pampered staying there during a hectic month. www.panpacific.com

Feel the pride

Department of accepting tribute wherever it lands: the PBS *Nature* series show scheduled to air on Gay Pride Day was entitled *Incredible Suckers*.

Yes, it's a wild kingdom out there, and we've made it our personal mission this summer to visually explore all the different types of men we physically admire, if only in reproduced formats. We got a good running start last week with our appreciation of Navy men *At Ease*. Eventually we'll get to male models and skateboarders 4 sure, but this week we'd like to tip the editorial hat to the beautiful athletes, male and female, documented in *Physique, Classic Photographs of Naked Athletes*, by **Peter Kühn**, newly published by Thames & Hudson.

Here are collected photos of nude gymnasts, pole-vaulters, discus-throwers. How positively Olympian! There are classic nudes by **Bruce of Los Angeles**, and even a most naked **Arnold Schwarzenegger**, in full backal nudity, snapped by **Annie Leibovitz** in 1976. Egad! — it's buck-naked **Pelé** and **Franz Beckenbauer** of Cosmos New York, budding it up in the shower room after a soccer match in '77. Most amusingly, an anonymous photographer has captured the streaker who lived up the British Open in St. Andrews in '95. Painted on his back, with an arrow pointing downward to his posterior, is the catchy phrase **19th Hole**. Sure beats *Soy Bomb*!

Planning ahead

Barney's creative director and self-described "telly nelly" **Simon Doonan** described his life as queen of the soundbite to the *NY Observer*: "It's better to remain a D-list queen. If, years from now, you or I fall on hard times and end up working in a juice bar or selling ties at Lord and Taylor, nobody will care. If **Carson Kressley** — the empress of telegenic nellys — hits the skids, everyone will come and point."

Truth be told, fame does have its surprises. The current remake of *Around the World in 80 Days* and the DVD release of the original, reviewed in this issue by **Tavo Amador**, put our pal **Hollywood Hank** into the mood to reflect on some vintage Tinseltown lore.

Seems that when producer **Mike Todd** approached **Marlene Dietrich** about her cameo in the film, she was unsure about doing it, concerned about how she would look. Todd told her that if she was unhappy, he would burn the negative, meaning he would likely have lost the services of **Frank Sinatra** and **George Raft** as well. But she was pleased, so the cameo stayed. Todd and the bisexual Dietrich had once been lovers, and she was shocked when he married **Elizabeth Taylor**, then 24 and stunning. Dietrich told her

next page ►

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Diary of a Pom Star

"A male porn star discovers the meaning of love."
Kevin Thomas, Los Angeles Times

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—Josh Rottenberg, IndieWire

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THEATRE

Margo Channing lives

'Awe About Eve' plays Rhino Studio

by Richard Dodds

The title and its star suggest a road not taken. *Awe About Eve*, with Matthew Martin reprising his drag characterization of Bette Davis, is not a campy send-up of the movie *All About Eve*. Instead, it's basically a straightforward staging of the Joseph L. Mankiewicz screenplay. Well, as straightforward as you can get with a towering drag queen starring as Broadway diva Margo Channing.

The surprising thing is how well the screenplay translates into a stage play, though the one-set-fits-all approach in Theatre Rhino's Studio takes care of the multiple scenes that would otherwise pose considerable technical challenges. A program note states that the production is based on Mankiewicz's unabridged film script, and that many scenes deleted from the movie are being performed for the first time.

This may be manna to movie mavens, but as a casual fan of the 1950 movie, I wasn't able to detect the bonus scenes. But I was able to increasingly detect the hardness of the Studio seats as the show approached the two-hour-and-45-minutes mark. Even with Bette Davis, Anne Baxter, George Sanders, Celeste Holm, Thelma Ritter, and Marilyn Monroe, the movie was deemed better off at a shorter running time.

There is one other innovation that Martin and co-director John Fisher have incorporated that turns out to promise more than it delivers. Martin plays both Margo Channing and the sadistically sinister theater critic Addison DeWitt. In a director's note, Fisher likens this device to *Star Wars*, and Luke's choice between the Force and its Dark Side.

I'd be more willing to indulge this fanciful analogy if theatricality didn't take such a big hit in the process. Because Margo and Addison are in many of the same scenes, a recording of Martin as Addison is played whenever Addison has a line. The other characters react as if he were present, but it pretty much kills off the fun of the viperish Addison. It doesn't help that Martin uses a droning monotone to suggest the character's cynical wickedness, though once he gets to appear in the flesh



Matthew Martin plays Broadway diva Margo Channing pretty straight.

as the character, the performance finally gains a little heat.

Padded sell

Martin, not surprisingly, is much more effective as Bette Davis as Margo Channing. This is not the Baby Jane version of Davis that Martin has hilariously played in other shows, but a performance that pretty much wants to get its laughs where the screenwriter intended, and to play the dramatic scenes without a wink to the audience. Of course, when her fiancée only comes up to Martin's padded bra, this Margo can't help being something of a sight gag.

None of the actors go for any effect that varies from original intentions. All work hard to put across a credible theater piece suggested by the movie, including David Bicha, Matt Weimer, Jeffrey Hartgraves, and Shira Burstein, and among the best at bringing forth engaging variations on their

cinematic predecessors are Floriana Alessandria as the wisecracking Birdie, Libby O'Connell as Margo's best friend Karen, and Maryssa Wanlass as the sweet-and-sour Eve Harrington.

Whenever a classic movie is adapted for the stage, there is often posed the "why bother" question. After all, the original is readily available and usually unbeatable. In this case, the obvious "why" is to provide Martin with a chance to take on another Bette Davis role but without its being the expected takeoff. But the real star is the screenplay that, even after 54 years and in a barish-bones staging, still comes across as a snappy serving of backstage dish. ▼

Awe About Eve will run in Theatre Rhino's Studio through July 18. Tickets are \$15 & \$20. Call 861-5079 or go to therhino.org.

Out There

◀ previous page

daughter, "I don't know what men see in her — it must be those enormous tits!"

Fruits of fame, continued: Buzz in publishing circles is that an upcoming book on the late John F. Kennedy, Jr. and his sister Caroline delves into those persistent rumors that John-John was bi-bi. That might explain the hair-hair.

Pump it up

The Smoking Gun website last week posted the text of the complaint by the Oklahoma attorney general accusing 57-year-old Judge Donald D. Thompson of using a male-enhancement pump, shaving beneath his penis in full view of a court reporter, and masturbating into a trash receptacle while hearing cases brought before his bench. Jurors and witnesses de-

scribed a strange sound coming from beneath his robes (the sound of one hand clapping?) and saw his fist pumping up and down.

The site reports: "Visitors to Thompson's Creek County courtroom reported hearing a 'swooshing' sound coming from the bench, a noise the court reporter said 'sounded like a blood-pressure cuff being pumped up.' Thompson, the complaint charges, even pumped himself up during an August 2003 murder trial. The AG's petition quotes Thompson as admitting that the pump was 'under the bench' during the murder case, but he denied using the item, which was supposedly a 'gag gift from a friend.' Is Justice blind — and pumping?"

Witches' brew

Get set for the next wave of *Bewitched* nostalgia, as the classic '60s sitcom marks its 40th anniversary, and cameras start rolling this summer on a *Bewitched*-based big-screen movie

starring Nicole Kidman, Will Ferrell and Shirley MacLaine.

Surely it's not mere synchronicity, then, that New Path Press has just published *The Seesaw Girl and Me*, the memoir of *Bewitched*'s immortal first Darrin, the late actor Dick York. York got unceremoniously bounced off the show in 1969 and wrote down his life story in '85, but his posthumous moment in the media sun has only just arrived.

The "seesaw girl" of the title is York's soulmate Joan 'Joey' York, but it sounds from the memoir as if Dick was something of an up-and-down girl, too. The book portrays him, post-*Bewitched*, battling physical collapse and an addiction to prescription pills, descending into poverty, gaining and losing 150 lbs., and hanging onto hopes for a showbiz comeback. Was York an unlucky victim of the legendary "curse of Darrin"? ▼

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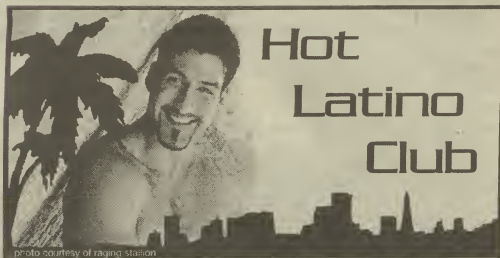


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He's the top

Cole Porter is out on DVD

by Tavo Amador

In *De-Lovely*, Kevin Kline portrays Cole Porter (1891-1964) without hiding the great American composer/lyricist's homosexuality. Born in Peru, Indiana to a wealthy family, Porter graduated from Yale, but disappointed his grandfather by dropping out of Harvard Law School, preferring songwriting. Grandfather cut off his allowance, so Porter joined the French Foreign Legion in '16, then wed wealthy divorcee Linda Lee Thomas, who subsidized their lives in Europe until he established himself. This marriage of convenience — Linda's ex-husband had been abusive, and she didn't seek sexual intimacy — worked. She accepted his boyfriends and believed in his genius, waiting until the rest of the world caught on.

Parade ('28) was his first hit, followed by *Anything Goes* ('34), *Jubilee* ('35), *Red, Hot, and Blue* ('36), *DuBarry Was a Lady* ('39), *Panama Hattie* ('40), *Kiss Me, Kate* ('49), and *Can Can* ('54). He wrote songs for *The Gay Divorcee* ('32), in which Fred Astaire sang "Night and Day" to Ginger Rogers.

In '46, Warners filmed a fictionalized Porter biography, *Night and Day*, with a 42-year-old Cary Grant (!) playing him as a heterosexual. That DVD is interesting for the musical numbers. Highlights include Mary Martin singing "My Heart Belongs to Daddy," her star-making song from *Leave It to Me* ('38); and Jane Wyman two years before her Oscar for *Johnny Belinda*, and four decades before the tough matriarch of *Falcon's Crest*, performing a lively "Let's Do It." Unfortunately, Ethel Merman, who starred in five Porter shows, introducing

many hits, including "I Get a Kick Out of You" and "You're the Top," doesn't appear. Gay actor Monty Woolley, a close friend of Porter's, plays himself.

Many of Porter's Broadway shows were filmed; some, along with his original movies, are available on DVD. *Broadway Melody of 1940* has a forgettable plot, but Astaire and Eleanor Powell do an amazing tap-dance to "Begin the Beguine." Astaire stars as a soldier and the extraordinary Rita Hayworth is the girl he left behind in *You'll Never Get Rich* ('41), which features the Oscar-nominated "Since I Kissed My Baby Goodbye."

Kiss Me, Kate, about actors performing *The Taming of the Shrew*, is Porter's finest show, and the '53 MGM film has much going for it. Handsome, virile Howard Keel, in exceptional voice, sings "So In Love," "I've Come to Wive It Wealthily in Padua," and "Where Is the Life that Late I Led?" He's joined by a dazzling Ann Miller, belting and tapping "It's Too Darn Hot," "Always True to You Darlin' in My Fashion," and "Give Me Tom, Dick, or Harry." Alas, Kathryn Grayson trills away in her pseudo-operatic style, but even she can't spoil the fun. Porter's brilliant wit shines in "Brush Up your Shakespeare."

Kate had an acclaimed Broadway revival a few years ago, and the cast performed it for PBS. That version is also on DVD. Michael Blakemore, Chris Hunt, Bret Barrett, and Rachel York acquit themselves well, although it's clear you're watching a filmed play.

Main Liners

High Society ('56) is an excellent musical version of *The Philadelphia Story*. Bing Crosby and Grace Kelly are the divorced Main Liners who still love each



Who wants to be a millionaire? Porter's fortune was in his songbook.

other, only she doesn't know it. Frank Sinatra and Celeste Holm play reporters covering her planned Newport wedding to John Lund. The score contains old and new Porter songs. Highlights are Crosby and Louis Armstrong's amazing "Now You Has Jazz," Crosby and Sinatra's hilarious "Did You Evah?," Crosby and Kelly crooning "True Love" (his and Porter's last hit), and Sinatra and Holm wondering, "Who Wants To Be a Millionaire?"

Gay director George Cukor helmed *Les Girls* ('57), about ex-showgirls, now proper ladies, who sue when one publishes her memoirs. Kay Kendall, Mitzi Gaynor, and Taina Elg star. Gene Kelly is the man in their lives. Porter's score is forgettable and the film disappoints, but the gorgeous

Kendall, dead a few years later from leukemia, makes everything worthwhile. Her drunken "Habenera" from *Carmen* is masterful. *Silk Stockings* ('57) has Astaire and the stunning Cyd Charisse in this tepid musical based on

Ninotchka. Charisse is no Garbo, but her dancing ignites the screen.

In '90, the incomparable Bobby Short hosted a documentary, *You're the Top: The Cole Porter Story*. The DVD features vintage performances by Judy Garland, Sinatra, Crosby, and Maurice Chevalier.

In '38, Porter's legs were seriously injured in a horseback-riding accident. He endured over 20 operations to alleviate the pain, without success. Despite this, he worked tirelessly, producing score after score. In '58, one leg was amputated. Porter never recovered from this or from Linda's death. His drinking increased, and he barely ate, eventually dying of alcoholism and anorexia.

Only Irving Berlin, whom Porter greatly admired, rivaled his influence on American popular music from 1930-60. Porter's sophisticated lyrics told provincial Americans about places they would only dream of visiting. His lyrics also reveal his sexual orientation. Examples include "An Occasional Man," or unrecorded verses like, "You're the top/ You're the tits of Venus/ You're the top/ You're King Kong's penis." Ella Fitzgerald's *The Cole Porter Songbook* is probably the best of the countless recordings of his work. ▼

De-Lovely

◀ Arts cover

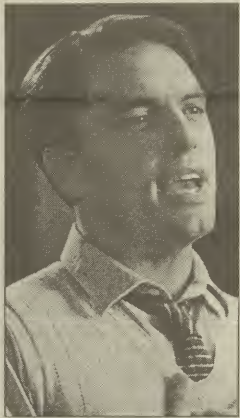
onstage from the theater wings: an all-singing, all-dancing ensemble, with Linda Porter attempting a star-turn her husband deems inappropriate. For the rest of the film, Porter's story will be revealed and debated, in episodic increments, by Gabe and Porter. A whole lot of "suspension" will be required.

Gentlemen callers

Ashley Judd, an actress out of the Paulette Goddard school, is the linchpin who must hold this narrative together, and she does a creditable job. Judd's Linda is lovely, charming, and generally understanding of her husband's genius and his homosexuality. Kevin Kline's Porter is a lazy good-time Charlie, quite content to slide by on his royalties, living the good life in Paris or Venice surrounded by an endless stream of gentlemen callers. But Linda has ambitions for her husband, and it is her prodding that pushes Porter to success on Broadway and in Hollywood musicals.

Kline is a winning Cole Porter, equally adroit at portraying the composer's irresponsibility and his anguish at being crippled in mid-life, when his legs are crushed in a riding accident. Janty Yates (costumes) and Eve Stewart (production design) create a lush cinematic palette of period designs, successfully suggesting the high-style milieu of Hollywood and Manhattan's elite. Irwin Winkler delivers an over-the-top, glossy production entirely appropriate to the subject matter. But musical arranger and producer Stephen Endelman has a more qualified success attempting to reinvent mid-20th-century songs like "Blow, Gabriel, Blow" (the finale) and "Be a Clown" for a 21st-century audience.

Winning vocal performances that stand out include those of Natalie Cole, Robbie Williams, and the handsome Mario Fran-



Kline's Porter: a good-time Charlie

goulis. At the other end of the spectrum, audiences will have to endure a badly miscast Sheryl Crow, Elvis Costello, and a dreadful Diana Krall. A few years back, Krall told this reviewer she never wanted to be the girl behind the microphone. It's now clear what an exceedingly wise choice this was, because in *De-Lovely* this is exactly what Krall is forced to become. Here she sings as if a broomstick has been firmly planted in her posterior; her brief, wooden performance is such an embarrassment, it leaps off the screen in the worst possible way.

A mixed bag of musical numbers and the awkward structure of *De-Lovely* keep it from becoming an unqualified success. Despite the optimism and bonhomie of many of Porter's songs, the ultimate tone of the film is rather downbeat. But as an attempt to revive the past glories of both Hollywood and Cole Porter, the film stands as a valiant effort to breathe life into a genre that was, until recently, considered dead. ▼

De-Lovely opens July 2 at Bay Area theaters.

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Raising the temperature

'Fahrenheit 9/11' plays America

by David Lamble

Last year, Michael Moore, wearing his trademark baseball cap, won an Oscar for *Bowling for Columbine*, in which Charlton Heston, in his position as president of the National Rifle Association, flees an interview with Moore conducted in Heston's own home. Earlier in the same film, Moore has a pleasant chat with the female-impersonating pop singer Marilyn Manson. It's a tribute to Moore's now-patented Midwestern knack for asking direct if not rude questions that it is Heston, not Manson, who emerges from *Bowling for Columbine* as a dangerous oddball.

If Al Gore had one-tenth of Moore's moxie, he'd be President now, and Moore's latest polemic, *Fahrenheit 9/11*, now playing movie theaters, wouldn't exist.

Michael Moore doesn't always play fair. Like *The Washington Post's* legendary editorial cartoonist Herblock, Moore's polemics are fact-driven but often cruel. A Herblock cartoon would depict then-Vice President Richard Nixon crawling out of a sewer. A Michael Moore film can leave you with the feeling that Heston, with

his much-quoted "from these dead hands" justification for gun ownership, had a finger on the trigger at Columbine High School along with Harris and Klebold, or that George W. Bush is the author of the carnage in Iraq.

Fahrenheit 9/11 is filled with scary, sickening images, the burned and dismembered bodies of Iraqi civilians and American soldiers. Scarier still to Republicans is the image that emerges throughout of President Bush. Bush is often caught in off-kilter moments: sitting numb at a Florida elementary school after being told that the planes have hit New York and Washington; showing off his golf-swing to a gaggle of reporters trapped in 100° heat at the Crawford, Texas ranch; or dropping a sardonic aside to a group of his fat-cat contributors. "The haves and the have-mores. Some people call you the elite, I call you my base."

The film's most brilliant and harrowing moments come when Moore plays a montage of sounds from the time the planes hit the buildings, keeping the screen dark for several awful moments until we practically beg to be allowed to see what everyone saw that day. When Moore finally lights up the

screen, we see the shock, awe and horror mirrored on the faces of ordinary New Yorkers. It's like they were watching the end of the world as they had known it. Their reaction was not the rapture anticipated by some devote Christians.

Tactless act

People who think they could do a Michael Moore film are mistaken in the same way as people who think they could splash paint randomly around a canvas in the manner of Jackson Pollack. It ain't as simple as it looks. While many lefty filmmakers would lecture us with the details of the Patriot Act, only Moore, hearing that most Congresspersons don't read most bills, would have the wit to read the Patriot Act through the sound-system of an ice-cream truck circling the Capitol.

Moore has reportedly confessed to having once wanted to be a priest. "I come from the opposite end of Catholicism to Mel Gibson." The best moments in a Moore film often have the aura of the confession box about them, moments when subjects let down their guard and seem to be talking from their hearts.

In *Fahrenheit 9/11*, Moore re-



Rep. John Tanner (D-TN) and filmmaker Michael Moore on Capitol Hill.

turns to his now-fabled hometown of Flint, Michigan to talk with Lila Lipscomb, a former welfare recipient now in a biracial marriage with a large brood of kids to feed. Early in the film, Lipscomb tells Moore that she encouraged her older son, Michael, to enlist in the Marines for the benefits. Later, when her son is killed in Iraq, Lipscomb sobs at

her grasp of a darker side to the American dream. "Ignorant, people think they know. I thought I knew." ▼

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Deplored

Italian porn-star opus opens

by Robert Julian

Somewhere in the world there must be a master list of individuals with inflated egos, beginning with names like Imelda Marcos and Robert Evans, then moving up the food chain of self-importance to the likes of Martha Stewart, Donald Trump, and George W. Bush. But at the very top of the list, where the air is positively putrid with pomposity, you will surely find the name of Italian actor, writer, director Marco Filiberti, the *auteur* behind *Adored: Diary of a Porn Star*.

Filiberti directed, wrote, and stars in a film of such embarrassing self-indulgence it is truly in a class of its own. Riki Kandinsky (Filiberti) is a gay porn star who goes to France for his father's funeral. Estranged from his family for the last decade, he tries to keep his profession from his brother Federico (Urbano Barberini), his sister-in-law, and nephew. But when Federico comes to visit Riki in Rome, the brothers have a *rap-prochement*. Federico accepts that Riki, by his own account, is rich, famous, and adored as a gay icon. In Filiberti's script, Riki is practically the patron saint of fellatio and pederasty: kind, understanding, and hung. Then one day, when the brothers are out for a walk, a young woman is killed by a passing car. Her young son, Plapla (Edoardo Minicciotti) also witnesses the accident, and Riki tries to help him. Soon Riki discovers the boy's mother was a single parent, and a lesbian. Naturally, Riki decides he should be given custody of Plapla. The boy's grandparents and the judge see it differently.

Marco Filiberti imagines himself and his character as some-

thing of an amalgam of Marilyn Monroe and Marlon Brando. Posters of each decorate Riki's home. But in reality, Filiberti is just a big girl. He has a great physique, but his fey manner, dyed blonde hair, tinted lashes, plucked eyebrows, and chubby cheeks result in a visage that falls somewhere between an overgrown cherub and a satyr. In fact, Filiberti may actually be the anti-Christ. Riki feels he and his friends are all angels because they are so non-judgmental. In fact, Riki is something like Terry Southern's Candy, only he charges by the hour for bestowing his largesse. Twelve years after his death, people actually come searching for Riki's lost diary, and to admire the life-size marble statue carved in his image. If it weren't so boring, this whole affair would be hysterically funny.

Finding pipi

Other than Filiberti's appalling level of self-aggrandizement, there are two basic problems with *Adored*. First of all, in a film about a gay Italian porn star, with several scenes on the set of an X-rated movie, there is no dick. Not one. Filiberti offers lots of prick tease, but no pricks. Did he think his audience was going to be the *Finding Nemo* crowd? The other death knell of the production is its pretentiousness, clearly reflected in Filiberti's director's statement: "Riki is the ultimate expression of the desire for immortality. This aspect of artistic endeavor has intrigued me ever since my childhood days, and my love for Proust and Marilyn Monroe is simply a means to identify with those who leave their mark by being recreated, regardless of whether it be at the intellectual or role model



Marco Filiberti as Riki Kandinsky

level." Say what?

Filiberti's intellectual posturing has about as much depth as the lipgloss he favors for every closeup. In the press kit, he explains that Riki's last name, Kandinsky, "is based on Marilyn Monroe's Sugar Kandinsky in *Some Like It Hot*." For the record, Monroe's *Some Like It Hot* character had the stage name Sugar Kane, although she explains in an early scene that she was actually born Sugar Kowalczyk. I suppose someone as convinced as Filiberti of his own fabulousness feels no obligation whatsoever to do research. But couldn't he at least have rented the film?

If you're in the mood for some Italian-themed gay porn, rent *When in Rome*. And if you want to see a lovely, lyrical motion picture with an angelic allegory, rent *Heaven* starring Cate Blanchett and Giovanni Ribisi. As for *Adored: Diary of a Porn Star*, the amount of time you spent reading this review is way more than it deserves. ▼

Adored opens July 2.

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Resurrected glory

SF Symphony's grand season finale

by Philip Campbell

Some stars are famous for making splashy entrances; others are known for their remarkable exits. San Francisco Symphony Music Director Michael Tilson Thomas excels at both, but the recent finale of his ninth season at Davies Hall was impressive, even by his own extraordinary standards.

Two weeks of subscription concerts devoted exclusively to Mahler's towering Symphony No. 2, sometimes called *Resurrection*, made a noise so joyous and an impact so great that patrons will probably be talking about it all summer long.

The performances were recorded for the ongoing Mahler cycle on the Symphony's own label. Problems that were apparent during the first week were mostly subdued by the time of the

actual taping, but minor faults seemed relatively unimportant in light of the overall excitement of the interpretation.

Sold-out houses were the order of the day, based on MTT's reputation with Mahler and the event status of the piece itself. The first week of concerts might have seemed a little like dress rehearsal for the microphones, and there were some raw moments that required attention, but no one hearing the earlier readings was likely to be disappointed.

Patches of cruelly exposed writing for the brass section produced some suspect intonation, and sporadic miscues continued through the second week. Somehow, it didn't matter under the circumstances — the sheer sweep of the drama and the exhilarating apotheosis made human error defensible. It actually added a touch of passion to the playing.

There were no problems in the

casting of the two vocal soloists. Mezzo-soprano Lorraine Hunt Lieberson and soprano Isabel Bayrakdarian made all-too-brief but indelible impressions.



Mezzo Lorraine Hunt Lieberson

Hunt Lieberson is simply breathtaking. Her pure, steady tone enchants the listener, while her poise and emotional involvement lend weight to a glorious instrument. Bayrakdarian is almost in the same league, and her exceptional physical beauty is certainly an asset. I long to see both of them in operatic roles.

The Symphony Chorus under Vance George's brilliant direction made the finale an earth-shattering experience. Horns blazing, bells pealing and the entire orchestra playing full strength could not diminish the power.

Solo ace

Concertmaster Alexander Barantschik aced his solos and lent great tenderness to the *Urlicht*



Photos courtesy of San Francisco Symphony

Music Director Michael Tilson Thomas shows insight into Mahler's genius.

(Primal Light) setting so plaintively sung by Hunt Lieberson. His rapport with MTT is increasingly evident, and the strings played with a shimmering potency throughout the grueling performances.

In fact, the orchestra has never sounded more vibrant or committed. The recording will hopefully catch the theatrical quality of the occasion. It will undoubtedly elevate MTT to the highest ranks of Mahler conductors. Even Leonard Bernstein could rarely elicit more emotional involvement.

One could split hairs over some of MTT's analysis of the score, but there is never a doubt as

to his sincerity or deep sense of scholarship. Mahler was a conductor, too, and he had to put up with fellow composers Debussy, Paul Dukas and Gabriel Pierné walking out during the second movement at the Paris performance of 1910!

No others currently interpreting Mahler's symphonies are defending his glorious vision more eloquently. Tilson Thomas begins his 10th season in San Francisco in September, and that means we have more insight into the composer's genius on the horizon. Meanwhile, there is the recording of the magnificent Second to look forward to. ▼

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Mogrelia's far-off Saint-Saëns ballets

by Jason Serinus

San Francisco Ballet Music Director Andrew Mogrelia has recently released recordings of two infrequently performed ballet scores by one of the gayer French composers of the last two centuries, Camille Saint-Saëns (1835-1921). Though the ensembles, the Queensland Orchestra and the Razumovsky Sinfonia, reside many light-years away from the Golden Gate, the quality of the conducting shows how fortunate we are to have Mogrelia on our home turf.



If you find ballets populated by rustic villagers, courting couples, and pleas for a daughter's hand forbiddingly old-fashioned, the complete score to Saint-Saëns'

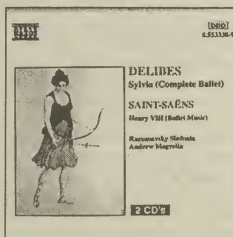
1909 *Javotte* will not get your mojo working. The story required Saint-Saëns to compose 31 short sections totaling an hour in length. The results may be decidedly square, but they are also superbly crafted. The composer manages to create a free-flowing, seamless score.

Every scene of *Javotte* has ballet written all over it. You know what the dancers are going to do as soon as you hear the music. If that makes Saint-Saëns' score sound as predictable as the yawn-inducing plot, it does not detract from its urbane albeit unquestionably tame charm.

Javotte is paired with the Introduction and three scenes from Saint-Saëns' incidental music to the play *Parysatis*. The music, far more Egyptian and pseudo-Oriental in tone, sounds like *Scheherazade* in less expensive shoes. Perhaps Saint-Saëns was drawn to the play because its author, Jane Dieulafoy, dressed as a man. At the 1902 premiere in the Arena at Béziers, she appeared onstage in male drag with Saint-Saëns at her side, to acknowledge the audience's considerable applause.

These Naxos performances find Mogrelia and the Australian Queenslanders in fine form. Every

forte, every accent, every sweetly-scented note you could wish for is here. Mogrelia's Moderato from *Parysitis* is especially noteworthy for its graceful arches of sound.



A Naxos two-discer devoted to Léo Delibes' classic ballet *Sylvia* serves up dessert via 20 minutes of Saint-Saëns' Ballet-Divertissement from Act II of his forgotten opera *Henry VIII*. S-S wrote the work in 1883, two years after separation from his young wife. In later years, he had to content himself with his trusty manservant and the enticements of Algiers.

Here you will find a grand English processional, assorted quasi-Anglicisms, and a lovely *fete du Houlblon* that has classical KDFC-FM's pale-faced pleasures written all over it. ▼

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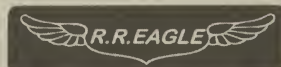
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Control room: celebrity meets reality

by Victoria A. Brownworth

TV was just so TV this week as celebrity met reality head-on from the news to the tabloids. There was a perilously thin Mary-Kate Olsen, a disturbingly fat Monica Lewinsky, a more-charismatic-than-ever Bill Clinton, a more-obscene-than-ever Dick Cheney, and of course the now-ubiquitous bombings and bloodletting from Iraq.

But more than any other face, it was Michael Moore's we kept seeing on TV. Every time we turned on the tube, he was on every network and seemingly every TV program (so much so that we expected him to pop up on *Sesame Street*—after all, he has the Muppet look down). Either he was being grilled on network news for dissing Bush in the newly released *Fahrenheit 9/11* or he was hosting premieres for the glitterati which were featured on *Access Hollywood*, *Extra*, *ET* and *E!*, or commercials for the film were blitting the airwaves (with conservatives yelling foul and claiming violations of FCC fair-practices rules on elections—you gotta love the chutzpah!). Our favorite quote from Moore came when he was interviewed by *Access* about his response to the R rating his film had been given by the MPAA on June 25. Moore noted the rating reflected the MPAA's opinion that "the actions of the Bush Administration are so violent, so repugnant, so sickening,

that children must be shielded from it."

An image we would have liked to have been shielded from was the horrifying plea for his life by South Korean Kim Sun-Il, who was abducted by Saudi terrorists and beheaded last week. That image played repeatedly on network TV and CNN, and never ceased to chill us. Unlike the subdued American hostages murdered in recent weeks, Paul Johnson and Nick Berg, Kim's desperation was acute and obvious: he was screaming, crying, jumping up and down. It was harrowing to watch. Also excruciating: the reaction of Kim's family once he had been slaughtered. One would have to have a very hard heart not to weep.

Which begs the question of whether we need to see these images on every newscast, every talk show and every tabloid report. Are they being shown to us as pro-Bush propaganda or as reference points to distinguish between amoral killers and real human beings?

It is the job of TV news to report. It is the job of the Bush Administration to inflame Americans about Islamist terrorists as part of their pro-war agenda. We aren't saying that CNN and the networks are playing Leni Riefen-

stahl, but is it possible to come away from such images desiring something other than revenge? They definitely do not incite peace in one's heart, no matter how pacifistic one is.

Silver lining

Nightline has been spending a lot of time on John Kerry after ignoring him for months. The June 22 show was devoted to how Kerry won his Silver Star (he killed a Viet Cong soldier who was firing at his men). On June 25, another show was dedicated to Kerry and his politics.

What does it mean to bring together the men whose lives Kerry saved, only to have them describe the day in which Kerry took the life of

an enemy soldier? The men could not have been more supportive of Kerry and his actions, but have we ever heard in the TV era about the actual killing committed by a man running for President? An up-close, see-the-whites-of-their-eyes killing? What exactly are we, as viewers, supposed to glean from this information? That Kerry is a hero who saved the lives of fellow soldiers in Vietnam? Or that he is a cold-blooded murderer who has never cared enough about the taking of a life to discuss it publicly? Or that Kerry's antiwar sentiments were a result of the killing, and that makes him a pacifist incapable of leading a war? *Nightline* implied all of this, yet gave no answers. Disturbing.

Also disturbing is the idea that Vice President Cheney is now allowed to use profanity against Democrats on the floor of the Senate (does Vermont's Sen. Pat Leahy really deserve invective merely for querying the V-P on Halliburton?) when the rules specifically forbid it.

Another trash TV tale of the week also came courtesy of the Republicans. As revealed on every tabloid show and some network news, our fave lesbian pin-up girl, actress Jeri Ryan (*Boston Public* and the sexy cyborg Seven of Nine on *Star Trek*), is divorcing husband Jack Ryan, who was GOP candidate for the US Senate from Illinois. Spread all over TV last week were the lurid details of their divorce, in which Jeri alleges that Jack took her to S/M-style nightclubs with handcuffs and harnesses, and asked her to have public sex with him in front of other patrons. Jeri has not backed down from her allegations, although she told *Access Hollywood* that she thought her ex would make a fine Senator, by which we assume in the Abu Ghraib tradition of the Bush Administration. Jack has said he took her places when they were on vacations and some were "romantic" (like the Anvil or the Mineshaft?), but he pledged that he would never go to a nightclub (we love that euphemism) again. Last Friday, Ryan dropped out of the race.

Bill affair

Speaking of sex, politics and TV, Bill Clinton hasn't missed a guest spot anywhere on the tube, though the only contentious one seemed to be his exchange with Charlie Gibson on *Good Morning America* in which the two got into it over Ken Starr and the great right-wing conspiracy. Oprah acted tough but wasn't (they're friends), and Larry King could barely disguise his glee that Clinton was back in the news again. TV can't get enough of Clinton, and as usual Clinton can't get enough of the spotlight. The ratings of every program he's graced have shot through the Nielsen roof. Which should be a signal to Kerry to get Clinton out there stumping for him: he could charm the pants off a...

Can Monica be far behind? We

were saddened to see she has been on the South Binge diet while Clinton has been trimming down to fighting weight. Shots of her on the tabloids last week were shocking; she was plump before, now she is officially fat. Calling Jenny Craig!

In another weight issue, one of those darling twins we watched grow up on TV, Mary-Kate Olsen (*Full House*), whom we noted a few weeks back looked perilously thin on *Oprah*, has checked into a clinic for anorexia. We like the Olsen twins. We aren't entirely sure they're talented, but they are smart and sweet, and M-K is our fave. Her ethereal beauty has bordered on Dickensian recently, however. We think her decision to go public about her eating disorder is gutsy, and we hope it will keep her many loyal fans from following that deadly path.

Jimmy Kimmel has been dissing the zaftig Star Jones (*The View*) about her weight since his show debuted. This week, former *View* co-host Lisa Ling, who now does really edgy travel pieces for *National Geographic* on the Discovery channel, was Kimmel's guest, and they got into it. She asked him why he dissed Star so unmercifully, noting, "Star isn't out there on national television saying you have a small penis!" Without missing a beat, Kimmel dead-panned, "She would if she saw it."

Also hilarious was this exchange a few days ago between our lesbian diva Bianca and her hopelessly het sister Kendall on *All My Children*. Kendall: "I can't help it, when I'm in a room with Ryan, I feel this pull." Bianca: "When I'm in a room with the PVU [Pine Valley University] women's volleyball team, I feel a pull, too, but I resist it."

Did we ever think we would hear lines like this on daytime? AMC just retooled their credits, and Bianca is second only to Erica, the show's top star. Super! ▼



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Twyla Tharp

◀ Arts cover

tion is, 20 years later, do they talk to each other? He said, "I don't know, but I'd be interested." Well, I'll find out for you and let you know."

Movin' Out opened a pre-Broadway tryout in Chicago in 2002, and Tharp had to agree with the critics that the show had problems. "Fixing the show was exhausting," Tharp said, "but I was able to do the surgery because there was no one else but me. If I had to deal with a whole creative team, I don't think it would have been possible to get the job done in two weeks."

'Rain' fall

Tharp knows from experience how hard it is to right a listing ship when there is a team of captains. That was the case with *Singin' in the Rain*, a misguided 1986 Broadway musical based on the classic film. Though it paid back its investment, it was neither a professional nor personal success for Tharp.

"People resented it," she said of the adaptation. "People loved Donald O'Connor and Gene Kelly, you could get them on video, and who needed to see a replication of these guys? I didn't think about the problem of its having this feeling with the audience, plus I did not understand



Joan Marcus

Broadway-scale *Movin' Out* in SF

that Comden and Green were unwilling to change the book. So then you were bound to replicating the picture."

Tharp grew up working in the concession stand at a drive-in movie theater her parents owned outside Los Angeles. The experience helped provide an appreciation of "show biz" even when she's been at her most artistically defiant.

"Anytime you put something up on a little elevated platform of any sort, you become sort of a Barnum and Bailey. If you put something on display, you have to have a curiosity about how it's going to be received. And ultimately, you want a mastery about

how it's going to be received."

From early on, Tharp wanted to create the steps for others to perform, and eventually to control the circumstances of the performances by establishing her own dance companies. Though *Movin' Out* represents her biggest commercial breakthrough, at least partly thanks to her use of Billy Joel's familiar music, it is a continuation of a pattern set long ago.

She has set dance pieces to the Beach Boys, Frank Sinatra, and David Byrne, among others, and her very first piece, 1965's *Tank Dive*, used Petula Clark's recording of "Downtown."

"I had just gotten out of school and moved into a loft in downtown New York. I had just gone into this community of artists, so 'Downtown' represented the place where we were rebels making art."

It was a glorious time to be a rebel. "It wasn't just rebellion happening in politics," Tharp said. "Rebellion could happen in art. There were so many rules that could be addressed and confronted in the 1960s art world. That's not true when anything goes. To move on, you need something to move from. Now everything has absorbed everything else. I worked hard to help that happen, and now I'm going, 'Oops.'"

Movin' Out will run July 6-Aug. 29 at the Golden Gate Theatre. Tickets are \$34-\$81. Call 512-7770 or go to bestofbroadway-sf.com. ▼

BOOKS

Ancient culture brought to life

Author Steven Saylor on his latest historical mystery

by Kevin Davis

Sprite, tropically-dressed novelist Steven Saylor recently discussed his writing career; his 10th compelling historical mystery, *The Judgment of Caesar*; and ancient-regime queerness and quagmires, from his stained-wood living room in a peaceful pocket of Berkeley, his home since 1991.

In the new book, Detective Gordianus the Finder (his name rooted in the ancient Gordian-knot myth) observes up-close the power-hungry machinations and intrigue among Egypt's shrewd Cleopatra VII, her brother-husband King Ptolemy XII and the practical leader they both seek to ally with, Julius Caesar.

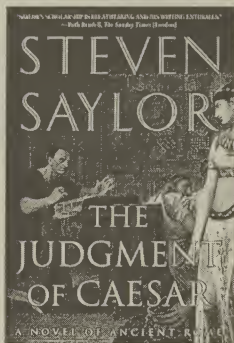
Judgment, full of Saylor's classical-world scholarship, combines authentic evidence of same-sex affection with a smartly-plotted whodunit. Royal suspects and false leads complicate the narrator/sleuth's crusade to prove his adopted gay son's innocence.

Archaeologists and mystery fans alike respect Saylor, 48, for his meticulously researched settings. Growing up in the cattle-raising hill country of Goldwaite, Texas, he first became infatuated with vanished cultures playing with plastic Roman Army soldiers, sword-fighting with his brother, and through pop culture fixated on ancient Empires: Joseph Mankiewicz's elaborate '63 *Cleopatra*, Stanley Kubrick's lush '60 *Spartacus*, and William Wyler's Biblical '59 *Ben Hur*.

"Steve Reeves' gladiator movies had a huge impact on me," says Saylor of the steroid-free star of *Hercules Unchained*.

After studying Greek myth and drama at the University of Texas and graduating in '78, Saylor submitted his short story "Blue Light," involving a topman seduced by witchcraft, to *Drummer* magazine's John Rowberry [1948-93], making a splash and encouraging Saylor to leave Austin with his partner of 29 years now, Rick Solomon.

"Rowberry made me feel special," he says of the leather magazine's '70s/early '80s editor and publisher. "I was filled with grati-



tude."

He served as SF *Sentinel's* arts editor "in its twilight years." "A great introduction, no money though," he says, laughing. Then he edited erotica as *Drummer's* fiction editor: Phil Andros (aka Sam Steward); John Preston [1945-94]; his own stories under *nom de smut* Aaron Travis; and Lars Eighner, whom Saylor calls "his biggest success." Saylor pitched Eighner's hobo narrative *Travels with Libbeth* to his St. Martin's editor, ultimately earning his fellow Austin native critical success.

Heart and soul

Inventing literary, one-handed stories trained Saylor for the transition to creating full-length novels. "To write really good erotica, you have to put your heart and soul into it, so to speak, in an effort to create an actual, real-world physical reaction in a reader," he says. "That's a tremendous challenge, and requires a writer to create rich descriptions, vivid personalities, atmosphere, and pacing — things you need to write any satisfying piece of fiction."

Precursors and contemporaries whetting Saylor's appetite for suspense fiction included "totally addictive" Sherlock Holmes; Mary Renault's eunuch-narrated *The Persian Boy*; Lindsey Davis' Marcus Didius Falco series; Ellis Peters' Brother Cadfael medieval mysteries; Umberto Eco's "instrumental" '83 *The Name of the Rose*, chronicling bizarre deaths in a 14th-century Italian abbey; and Gore Vidal's history novels. He calls Robert Graves' *I, Claudius*

"the standard we try to reach."

After an "electrifying" late-'80s Italian vacation, he composed '91's *Roman Blood*, in which Gordianus gathers evidence assisting advocate/orator Cicero. He researches his mysteries, published in 15 languages, with the many international scholarly journals at UC Berkeley's Classics Department, a leading study center of Graeco-Roman antiquity. He once delivered a commencement address to graduates there.

"I feel very responsible about history," he says. Readers still, sometimes successfully, argue a point. A German reader informed him of the unlikelihood of a Roman comparing someone's lips to cherries, since traders introduced Black Sea cherries to Rome 10 years after his story was set. Saylor changed the fruit to pomegranate in the next printing.

In *Judgment*, he incorporates evidence of ancient same-sex love such as Roman politicians' gossip about affairs like Caesar's early-20s submissive dalliance with a rival. "The thrust of the story is that he bottomed for King Nicomedes," he says.

Judgment's Roman soldiers sing a teasing marching song about Caesar's bisexuality and his ambiguous relationship with his soldier "tentmate," Gordianus' son Meto, a former slave.

Saylor felt motivated to set *Judgment* in Alexandria in order to render privileged Ptolemy, 16,

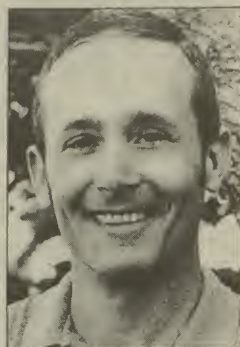
as multi-dimensional and dynamic as ruthless Cleopatra, who killed her younger siblings, tested poisons on slaves and believed herself the reincarnation of Goddess Isis. Previous portrayals of Ptolemy describe "a snotty brat with his mincing Eunuch," he says.

"I just see this triangular energy sweeping around the palace," Saylor says of the Cleopatra-Ptolemy-Caesar intrigues. Caesar sought to reconcile the siblings and stabilize Africa, since only peaceful, productive Nile River farmers generated tribute money owed to Rome.

"Egypt was ruled by Mafiosi, by 'might makes right,'" he says. "It's a world the Republicans would love to bring back. They'd be right at home, worshipping power."

Fans worried that *Judgment's* ending, a dreamlike reunion between the elderly sleuth and his aloof wife, implies the narrator's death, rest assured that Saylor's alter ego survives to witness the plot behind Caesar's eventual assassination.

Saylor next writes a short-story collection and a 700-year Roman history he calls his Micheneresque panoramic saga. He critiques the current crop of sword-and-sandal epics, cautiously awaiting Oliver Stone's Fall release of the Colin Farrell-led *Alexander the Great* with Paul Teller as the lover Hephaestion, and Baz Luhrmann's *Alex*, set for 2005 release. He crit-



Saylor knows his cultural history.

icizes cinema's Washington, DC-style ancient world of federal white-marble columns, versus the reality of Alexandria's Bombay-like brilliant palette.

"They painted the statuary of beautiful discus-throwers and other athletes as lifelike as possible," he says. "You could almost see them breathe."

When not attending conferences, sitting on cross-genre or agent/editor networking panels, book-signing, or leading short-story publishing workshops, Saylor escapes Bay Area dizziness to unwind in his mellow Austin condo five times per year, calling the town a progressive oasis in Republican Texas. "Except for the Jesus fish on SUVs and billboards for Christ," he adds.

Steven Saylor signs copies of *The Judgment of Caesar* Thursday, July 8, 12:30 p.m. at Stacey's, 581 Market St. ▼

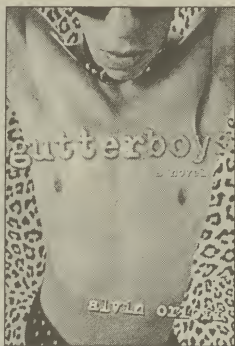
www.stevensaylor.com

Tainted love

by Glen Helfand

Gutter Boys by Alvin Orloff;
Manic D Press, \$13.95

We all have our moments. They're formative years that are shaped by the time and place we live, the musical soundtracks that emanate from radios and clubs, the political climate, not to mention the fashions that inform our sensibilities for years to come. Alvin Orloff's *Gutter Boys* is a highly enjoyable, semi-autobiographical tale of almost lost queer innocence set in the very specific milieu of the dawn of the 1980s, a time that now resonates with pertinent meaning. The book's short prologue points out that it was a time before e-mail, ATMs, call waiting and AIDS. It also was lorded over by a tone-setting Re-



publican regime.

All those social indicators form the richly detailed backdrop of a tale of leaving the comforts of California for the brash bohemia of New York City, which beckons all

page 39 ►

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OUT & ABOUT



Peggy L'Esq stars in *Viva Variety* at Burriel Clay Theatre. See Tuesday.

Calendare by Mark Mardon

D/DC, Chaka Khan & The Stones

By the time my friends and I made it to the Main Stage at the Pride Celebration in Civic Center last weekend, Deep Dickollective (D/DC) were in front of the huge sunny crowd, breaking stereotypes. Finally I got to hear the queer, black rap group I've been hearing so much about, a rarity in the hip-hop scene. D/DC are part of the small pack of out hip-hoppers that's been trying to change rap culture all across the land. On stage were three of the four D/DC members, including original member Point Five Fag (Juba Kalamka), and relative newcomers JB RapItUp (Jeree Brown, a poet/MC drum-and-bass producer from East Palo Alto), and Mr. Man Man (Marcus René Van, renowned performance poet and filmmaker). Member 25 Percenter (Tim T. West) was off celebrating Pride elsewhere. Recently D/DC have released a new album, *The Famous Outlaw League of Proto-Negroes*, which heavily utilizes the talents of both JB Rap and Mr. Man Man in creating what they call "phine phaggy phightin phallogocentrics phonographics."

I was too far from the stage to hear exactly which songs they were doing, but a quick check of their website brings up a page of lyrics. A chorus from one of D/DC's songs, the "Protonegroes Theme" on *Essexincantations* (BMI) sums up their San Francisco identity within the larger queer community: "we are Famous Proto-Negroes / fellow hipsters come to our shows / Liberals, lefties step to our flows / so well spoken, so safe to know / we are Famous Proto-Negroes / D/DCs and African Nose / Homos, though, can't tell from our clothes / Scaring white boys in the Castro."

This Saturday, July 3, those of you 21+ w/ID can get a sampling of Pointfivefag performing live at "Karma," a Homoerotic Cabaret, at El Rio, 3158 Mission St. (at Precita). The showtime is 8 p.m. and the cover is \$20.

Then on Thursday, July 8, Deep Dickollective perform along with Veronica Lipgloss and the Evil Eyes at The Eagle Tavern, 398 12th St. (at Folsom). The cover is \$7 and you must be at least 21.

Following D/DC on the Main Stage came the Unauthorized Rolling Stones, comprised of Rudy Colombini as Mick Jagger, Jim Riddick as Keith Richards, Mark Banning as Ronnie Wood, Trey Cobb as Charlie Watts, Kenny Crampton as Bill Wyman, and Boudeeka on backup vocals. They did a smash-up job on such Stones classics as "Brown Sugar," "Let's Spend the Night Together," "Satisfaction," "Street Fighting Man," and "Wild Horses," with Colombini convincing as Mick, bounding around, grabbing his crotch, puckering his lips, baring his nipples and belly button. Riddick was stellar as Richards, playing a soaring mean guitar.

The highlight came when Chaka Khan took the stage and galvanized the multi-racial crowd, which pressed forward to hear the great diva belt out her famous R&B hits. Chaka Khan of of course made her mark in the 1970s as the lead singer for the group known best as Rufus featuring Chaka Khan. As her bio notes, the group earned one platinum album, five gold albums, five gold singles, five #1 hits and two Grammy® Awards. Those hits include "Sweet Thing," "Tell Me Something Good," "Once You Get Started," "Everlasting Love," "Do You Love What You Feel," and "Ain't Nobody." Chaka began her solo career in the late 1970s with the smash hit, "I'm Every Woman." Since then, Chaka has recorded nine albums and been honored with six more Grammy® Awards.

Joining Chaka Khan on the Main Stage was British comedian Graham Norton, whose new talk show, *The Graham Norton Effect*, airs Thursdays on Comedy Central starting June 24. ▼



Chaka Khan

Fri 2

Awe About Eve

@ Theatre Rhinoceros

Theatre Rhinoceros presents *Awe About Eve*, starring Matthew Martin, directed by John Fisher and Matthew Martin. Also starring Floriana Alessandria, Shira Burstein, David Bicha, Jeffrey Harigraevs, Libby O'Connell, Maryssa Wanless, and Matt Weimer. Fasten your seat belts! It's the story of Margo, an aging Broadway star who suffers from the hidden menace of a self-effacing but secretly ruthless and ambitious young actress. \$15/\$20. 8pm Thu.-Sat., 3pm Sun. thru July 18. Theatre Rhino, 2926 16th St. Tix/info: 415-861-5079; www.theatrhino.org

Orpheus Descending

@ Actors Theatre of SF

Actors Theatre of San Francisco presents *Orpheus Descending*, directed by Jean Shelton & Kenneth Vandenberg, one of Tennessee Williams' most complicated and richly symbolic plays. It's the story of Lady, a passionate woman trapped in a loveless marriage in the Deep South, whose spirit is reignited by Val, a wild drifter. \$40 Opening Night Gala Benefit; \$25 General; \$15 Students and Seniors; \$10-\$25 sliding Thursdays. 8pm (7pm Sun.). June 25-August 28. Actors Theatre, 533 Sutter (btwn Powell & Mason). Tix: 415-296-9179; www.ticketweb.com. Info: www.actors-theatre.org

The scAvengers/The Sermon/Thistle

@ Café Du Nord

Hot rockin' line-up headlined by The scAvengers, comprised of vocalist Penelope Houston and guitarist Greg Ingraham from the late, great avant-punk group The Avengers, plus Joel Reader from the Plus Ones, and Luis Illades from Pansy Division/Plus Ones. They'll play all your favorite Avengers songs. In the two short years of their existence, The Avengers appeared with the Sex Pistols at Winterland (that group's legendary last show), recorded with Pistols guitarist Steve Jones and headlined dates with the Go-Go's, X and the Dead Kennedys. Houston has been playing solo since '79, blending punk, folk, rock, blues and americana in acoustic and electric forms. Also on the bill: The Sermon, offering high-energy rock 'n' roll and soulful swagger (debut album Volume due out August 24 on Alternative Tentacles); and punkish band Thistle, with lyricist J.T. LeRoy (author of Sarah) lending verse to the music of Astor (guitar/vocals) and Speedie (vocals). \$12. 9pm. All Ages. Standing. Café Du Nord, 2170 Market St. Info: 415-861-5016; www.cafedunord.com

Eric Kupers' Night Marsh

@ Jon Sims Center

Bay Area premiere: Dandelion Dancetheater, in association with Jon Sims Center for the Arts and the National Queer Arts Festival 2004, presents *Night Marsh*, the culmination of Eric Kupers' three-year *Undressed Project*, revealing a vibrant and diverse ecosystem of naked bodies. The work challenges cultural notions about body image, beauty and death. Performed with a cast of 15 dancers diverse in size, shape, color, age, ability/disability and sexual orientation. Contains full nudity. \$10-\$15 sliding. 8pm. Fridays and Saturdays thru July 10. Jon Sims Center for the Arts, 1519 Mission St. Tix/info: 415-554-0402.

Sat 3

SF Mime Troupe

@ Dolores Park

The San Francisco Mime Troupe brings a new "Spaghetti Western" musical to parks and theaters around the state this summer with *Showdown at Crawford Gulch*, an original fable about lies, greed, and dirty double-crossing in a dusty old Texas town where the Good go bad, the Bad ain't pretty, and the Ugly get uglier. Tumbleweeds fly as peace-loving citizens of 1886 Crawford Gulch, Texas, face perpetual war with the neighboring Comanche, and townfolk fight to protect their liberties as they are whupped into a frenzy of fear over reported Arrows of Mass Destruction. Written by Michael Gene Sullivan, with music by Jason Sherbundy and lyrics by Bruce Barthol, Free in Bay Area parks from July 3rd through the end of September. The world premiere is this July 4th weekend, with shows on Saturday July 3, Sunday July 4, and Monday July 5 at Dolores Park. Curtain time is 2 pm, with live music starting at 1:30 pm. Info: 415-285-1717; www.sfmt.org

The Kinsey Sicks:

I Wanna Be A Republican @ Herbst Theatre

July 3 and 9 only: America's Favorite Dragapella Beautysop Quartet, The Kinsey Sicks return to their home base of San Francisco to celebrate the 4th of July season with patriotism, pageantry and perversity in their new show, "I Wanna Be A Republican" on Saturday, July 3 and Friday, July 9 at 8 pm at Herbst Theatre. In "Republican," the Sicks reveal the reasons behind their defection to the GOP: tips for effective [political] party planning; views on food, sex and real estate development; and the secret of their new creative collaboration with President Bush. Rich, four-part a cappella singing, wicked satire and over-the-top drag. The Kinsey Sicks' shows at the Herbst also celebrate the release of their fourth CD, "I Wanna Be A Republican" and 10th anniversary of The Kinsey Sicks' very first performance - in San Francisco! Tix: City Box Office, 415-392-4400; www.cityboxoffice.com. Info: www.kinseysicks.com

Showgirls

@ Midnight Mass

Landmark's Bridge Theatre presents "Midnight Mass," the summer midnight-movie-in-drag series, hosted by the inimitable Peaches Christ. Tonight: *Showgirls* (1995), the mother of all contemporary camp classics. This celluloid travesty about naked Las Vegas dancers stars a deliriously over-the-top Elizabeth Berkley who claws her way to the top, high-stepping on Gina Gershon and anyone else in her way. Directed by Paul Verhoeven (Basic Instinct). Come for the opening night pre-show of legend, a "Midnight Mass" tradition. As always, free lapdances with every large corn! \$10. Midnight. Landmark's Bridge Theatre, 3010 Geary Blvd. (at Blake St., 3 blks west of Masonic). Info: peacheschrist.com. Tix: 415-751-3213; moviefane.com

Cowgirl's Round-up

@ Metronome Ballroom

The Metronome Ballroom, SF's premiere full-service all-ages dance studio presents "Cowgirl's Round-up," a lesbian dance event (every 1st Saturday). 7:30pm beginning CW two-step lesson; 8:15pm line dance lesson; 8:45-11:30pm CW dance party. \$15 lesson + party; \$8 party only (free the week of your birthday!). 1830 17th St. (at DeHaro). Info: www.metronomeballroom.com

Tina Café @ Magnet

Opening night: Tina Café, a monthly social event for gay men who are tackling crystal use. Featuring MC Joan Jet-Blakk and DJ Steve Fabus. Special guests this month: Don Baird and Mattilda, author of *Pulling Taffy*. It's a place to hang out, hear some music, watch the show and meet other guys who have questions or concerns about speed. First Saturday of every month. 8-11pm. Magnet, 4122 18th St. (btwn Castro/Collingwood).

Three Dollar Bill Café

@ The Center

Now open: Three Dollar Bill Café at the SF LGBT Community Center. The long-awaited café provides a welcoming space where friends can socialize and enjoy a fine cup of coffee. Fine sandwiches, good coffees, and a pleasant atmosphere for grounding at the always bustling queer center. Ground floor, SF LGBT Community Center, 1800 Market St. (at Octavia). Info: www.threedollarbill.com



Kielbasia plays Martuni's. See Saturday.

Kielbasia Live @ Martuni's

Fresh from her six-month run at the Emplre Plush Room with the hot cabaret *Va Va Voom Room*, Kielbasia, SF's favorite accordion-playing drag lunch lady, plays live and sings original songs about working the lunch line, gambling in Reno, and old uncle's arthritis, as well as squeezebox singing standards and classic rock covers. Imagine yourself in a rowdy Milwaukee beer hall! \$5. 4pm. Martuni's, 4 Valencia St. (at Market). Info: kielbasia.com

Wilde Chats

Wilde Chats, a new philosophical discussion group, created by your gay neighbors, meeting approx. twice a month at various coffee houses and cafes. It's a fun way to meet your gay neighbors and exchange ideas about what it's like to be gay in San Francisco in this day and age. 11am. Info: email the San Francisco Gay Men's Community Initiative at sfgmci@yahoo.com, or call 415-552-9393.

Thrive @ The Center

Thrive: a group of guys; gay HIV+, breaking the isolation of HIV and not only surviving the disease, but thriving in spite of it. Donation suggested. 1-3 pm. The LGBT Center, 1800 Market (@ Octavia) Third Floor/More information and other events, join our email list: thrivingsubscribe@yahoogroups.com

Mazz @ The Center

Images by MAZZ presents an Exhibition Tour + screening of short art film "Purple Haze". Join Mazz on a journey of personal stories celebrating the people and places featured within her images of the Sydney Gay+Lesbian Mardi Gras and the Pride Parades of San Francisco, Rome, Milan, London and Paris. Colour, Costume and Character — be they buffed and bronzed, seriously sign waving, or glittering with glamour, they were there! Mazz is also available to sign copies of her book. Free. 2-3pm. Exhibit runs until July 31. Rainbow Room, SF LGBT Community Center, 1800 Market St. (at Octavia). Info: 415-550-1454; www.PaloAltoMedia.com/pride.htm

Sun 4

'We Are Family' picnic

@ Yerba Buena Gardens

Yerba Buena Gardens hosts the second annual 4th of July "We Are Family" Picnic, a spectacular outdoor music and cultural affair for the whole LGBT family. Featuring the SF Lesbian/Gay Freedom Band, Dixieland Dykes +3, Heather Gold, Jackie Jones and Her Tap Dancing Cat, Derique, the Electric Clown, Sister Kitty Catalyst, Kid Karaoke, animal cat contests, zany prizes and more. Co-sponsored by the Jodi Sims Center for the Arts, COLAGE, LYRIC, PFLAG, and the Yerba Buena Ice Skating and Bowling Center. Free. 11am-4pm.



Dandelion Dancetheater and the National Queer Arts Festival 2004 presents *Night Marsh* at Jon Sims Center for the Arts. See Friday.



Peaches Christ (with sidekick Martiny) injects glamour and sleaze in the "Midnight Mass" screening of *Showgirls* at the Bridge. See Saturday.

Yerba Buena Gardens — Rooftop Gardens, Howard St. at 4th St. Info: www.ybgf.org

Queer 4th of July

@ 924 Gilman St., Berkeley

Queer punks rock out! Featuring Pansy Division, The Qualls, Veronica Lipgloss and The Evil Eyes, and The Floating Corpses. This famed Berkeley venue has been membership run & owned since 1988 and is not-for-profit and all volunteer (except for security). \$5 cover. \$2 membership fee. Show at 5pm. All ages. No alcohol (drink at brewery across the street if yer 21+). From 2-5pm before the show enjoy free popcorn and videos. 924 Gilman St., Berkeley. Info: 510-525-9926.

Speak-Peace

@ Most Holy Redeemer

Charlie and Steve invite you "Speak-Peace," a meditation event. Share and experience ritual with Native American song, bowl toning, flagging, singing, and planting the seeds of hope for a peaceful world. Non-political, inter-faith. Open to all. Free. 1-2pm (doors open 12:45). 18th & Diamond.

Jose Maro Alvarado

@ Fife's, Russian River

"Messages from Within," mixed media works by Jose Maro Alvarado, an artist working in SF and living in Sonoma County who has been working and showing for the last thirty years. He was born in Texas and comes from a migrant farmworker background. He graduated from U.C. Santa Barbara with a degree in Fine Arts and has worked for the UCSF AIDS Health Project for over ten years. His most recent work in painting is called Experimental Realism, inspired by whatever he happens to be reading at the time, using acrylics on paper and canvas, figurative in nature. In lithography he has been doing what he calls "Gum Paintings" on Aluminum and Lithographic ink; abstract figurative with textures and text. In sculpture he has been doing Idea Constructions using body castings on plaster and found and fabricated objects. Through July 20. Fife's Guest Ranch, 16467 Highway 116, Guerneville. Info: Isaac at Fife's, 707-869-0656; www.josemaro.com

Outlook Video

@ Comcast Channel 29

Tune your TV to Comcast channel 29 at 5pm for Outlook, the Bay Area's premiere LGBT video magazine since 1987. New episodes monthly. Tonight: Comedy Sportz, the gay comic troupe from San Jose. More coverage of LGBT weddings. New LGBT Democratic club forms in San Jose. De-Lovely, the new bio-pic of bisexual composer Cole Porter. All that and more — commercial free! 5pm. Comcast channel 29 in

SF. For info on East Bay, South Bay, and Sacramento airings, visit OutlookVideo.org

Mon 5

United Genders of the Universe @ The Center

Support Group: United Genders of the Universe, a genderqueer group for everyone who views gender as having more than two options. Do you prefer not to identify as a "man" or a "woman"? See yourself as outside the gender boxes? Get frustrated by society's judgments about gender age and identity? Feel restricted by labels categories and pronouns? All ages. All anatomies. All hormone levels. All ways of expressing yourself. All are Welcome! Free. 7pm. The LGBT Community Center, Room Q33, 3rd Floor, 1800 Market St. Info: www.united-genders.org

Tue 6

Gay Playwriting Workshop @ NCTC

The New Conservatory Theatre Center presents, by popular demand, another Gay Playwriting Workshop, led by playwrights Garret Jon Groenfeld and Tom W. Kelly. An in-depth, ten-week (July 6-Sept. 7) intermediate-to-advanced workshop. A safe space for queer writers to delve into their scenes, one-acts and/or full-length plays and bring to life the characters and stories of our community. Groenfeld is a five-time winner of the PlayGround Emerging Playwrights Award as well as the First PlayGround fellow and the current education coordinator. His plays have appeared at Theatre Rhinoceros, Josie's Cabaret (RIP), the Bay Area Playwrights Festival and PlayGround. Kelly has had his plays staged in SF, NYC, LA, Key West, Seattle and Austin, and staged readings of his works throughout the country. He has written theatre-related articles for 20 years, and has acted, produced, directed.

Camp Trans Benefit @ Bottom of the Hill

A Music Show to Benefit Camp Trans! The genre-bending show will open with Shawna Virago and The Deadly Nightshade Family, tranny/queer rockers who deftly tackle issues including police abuse, transphobia, and the myth of democracy with ingenuity, precision, and true-to-rock glamour. They will be followed by the genderless! FTM hip-hop MC Katastrophe and the reckless and infectious noisy pop band BiteSize.

Headlined by the high-camp, big band drag review *The Woodyz*. This show is a sign of the strength of the Bay Area's burgeoning trans performance scene, as it represents the first time several music acts that include trans members have taken the stage together at Bottom of the Hill. All proceeds go to Camp Trans, the annual protest against the Michigan Womyn's Music Festival's policy that bars transsexual women from attending. \$7 cover. 8:30pm doors; show at 9pm. Bottom of the Hill, 1233 17th St.

Viva Variety 41

@ Buriel Clay Theatre

'Make It So' Productions presents Viva Variety 41, hosted by Steve Murray, "the new Ed Sullivan," a benefit for the BAY Positives. These shows are always a blast, and the space is comfortable. Featuring Will Franken (comedy sensation), Velocity Circus' Vladimir (physical circus at its best), Gabriel Scott (singer/songwriter), Jon Roniger Trio (original music), Peggy L'Eggs (performance artist), Betina Devin (cabaret vocalist), Jose Carlos Ascencios (peruvian dance). \$15 (\$10 seniors/students/physically challenged). Buriel Clay Theatre, 762 Fulton St. Tix/info: 415-863-0741 ext. #2; www.vivavariety.org

Wed 7

Fire Arts Festival

@ The Crucible, Oakland

Burning Man and The Crucible present the "2004 Fire Arts Festival," July 7-11, an incendiary exhibition of spectacular fire and light artistry at The Crucible's industrial arts facility and 100,000-sq. ft. outdoor Fire Arts Arena in West Oakland. A wealth of workshops, classes, lectures, exhibits and demonstrations culminating in three nights of mind-blowing art and ground-breaking performances, different each night. Tonight: Desert and Fire Arts Preview Lectures & Demos. Free. 7-10:30pm. Thu: Benefit Gala (\$125; 6:30-10:30pm). Fri & Sat: Fire Arts Arena Performances (\$15 in costume; \$20 w/o; 8pm-midnight). Sat & Sun: classes & workshops (free; 11am-5pm). The Crucible, 1260 7th St., Oakland. Info: 510-444-0919; www.thecrucible.org; www.burningman.com

Oral History Training Workshop @ SFPALM

"9th Annual LEGACY Oral History Training Workshop," taught by Jeff Friedman, Ph.D. Spend a week learning methods of documenting and preserving the legacy of the performing arts and other disciplines through oral history. Curriculum includes professional practices in project design, interviewing techniques and editing formats. Scholarships available. \$350 plus \$25 materials fee. SF Performing Arts Library & Museum, War Memorial Veterans Bldg., Rm. 402, 401 Van Ness Ave. Info/registration: Basya Petnick, 415-255-4800, ext. #823; email basyap@sfpalm.org

Thu 8

Radar Reading

@ Main Library

Literary div a Michelle Tea hosts the latest "Radar Reading" at the Main Library. This month featuring sea shanty diva and author Adele Bertel, memoirist Mark Ewert, PEN/Hemingway award finalist Felice Picano and cult queen Mary Woronov. Book sales by Book Bay at the Main. Free. 6-8pm. Main Library, Lower Level, Latino/Hispanic Community Meeting Room, 100 Larkin St. (at Grove).

Paris Transforming

@ Main Library

Special presentation: "Paris Transforming," a slide lecture by Leonard Pitt. During the 1850s and '60s, Paris underwent the greatest urban reconstruction the world had ever seen. Much of the city's history was lost as medieval and renaissance quarters crumbled. What motives lay behind this massive urban reconstruction? Pitt will walk through the transformations and show the changes that continue today. Free. 6:30-7:30pm. Koret Auditorium, Lower Level. Related exhibition: "French Kiss: Our Enduring Love Affair with France," in the Skylight Gallery (6th floor).

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A knack for making the past reappear

First-rate cast animates Ferzan Ozpetek's 'Facing Windows'

by David Lamble

In the opening scenes of *Facing Windows*, a haunting love story from the director of *Steam: The Turkish Bath*, a young Italian woman, Giovanna (Giovanna Mezzogiorno), is fighting with her virile young husband, Filippo (Filippo Nigro). Returning from a shopping trip, the couple's bickering is interrupted when Filippo befriends a well-dressed elderly man (Massimo Girotti) who appears to lost his memory except for a name he repeats, Simone. Giovanna insists that Filippo take the old gentleman down to the police station to see if his name turns up as a missing person. The old guy starts sleeping on their couch, amuses the kids with his table manners and even starts criticizing Giovanna for the careless way she prepares pastries to sell at a local pub.

While the old man seems agitated when they pass through Rome's old Jewish ghetto, Giovanna is harboring her own guilty secret: nights when she refuses sex with Filippo, she often steals away to the window to spy on her attractive neighbor, Lorenzo (Raoul Bova). It turns out that Lorenzo has been silently "stalking" Giovanna. Embarrassed by the brazen nature of their mutual passion, Giovanna and Lorenzo discover that the old man has his own terrible secret, connected to the night in

It's the last chance for realizing dreams deferred in *Facing Windows*.

1943 when Rome's Jewish residents were rounded up by the Nazis.

In his debut feature *Steam*, Ferzan Ozpetek told the story of a young Italian man who becomes ensnared in the complex history of an old Turkish bathhouse and the seductive young man who is caretaker to its secrets. Francesco's decision to take up with the boyish Mehmet seals not only his fate but also that of his young bride-

to-be. The Turkish-born director Ozpetek (who abandoned his own dreams of a Hollywood career) has a knack for making the past appear like a dream from which his characters can't awake. In *Steam*, the old bathhouse spoke to centuries of furtive male love, the guilty secret of an ancient culture still at odds with modernity. In *Facing Windows*, Ozpetek suggests the sorrows buried in the myths

we pass off as history.

He employs a first-rate cast: Massimo Girotti, as the old man, gives the final performance of a distinguished career (once the male lover of Italian director Luchino Visconti, Girotti was awarded the Italian Oscar posthumously for this role); pretty-boy actor Raoul Bova deftly lowers the heat on his romantic charisma (the kind he displayed opposite Diane Ladd in *Under the Tuscan*

Sun) to make the story's bitter-sweet resolution more believable; Filippo Nigro gives a heartfelt performance as a good-hearted man drowning in a bitter marriage; and Giovanna Mezzogiorno is radiant as a woman who discovers that the old man is haunted by an act of heroism that cost the life of his male lover. A mistake from his past becomes Giovanna's last hope for realizing a dream deferred. Now playing. ▼

Facing Ferzan

A Turk goes gay with a vengeance

by Brandon Judell

We're sitting in the bar of Essex House the other afternoon — director Ferzan Ozpetek, his hunky star Filippo Nigro, their translator, and me — all munching on wasabi peas and sloshing down coffee.

Between tongue-burnings, I ask, "Because you're openly homosexual, Ferzan, have Italian gay activists made you a spokesperson? Do people call you up on every gay issue?"

"Who says I live as an openly gay man?" the 45-year-old filmmaker responds.

I wave a handful of articles I've printed off the Internet.

"I'm joking, of course," he laughs. "I'm just very much against labels. For example, in my life, I've been with many women as well as with many men. I had a relationship for five years with a woman. I like to politically declare myself as being gay. I accept being labeled politically as gay. Yet at the same time I don't believe in the word homosexuality, as I also do not believe in the word heterosexuality. Who can guarantee you are only going to be with women or men in your life?"

The films of Ferzan, a Turk who transplanted himself to Italy years ago, are all enveloped in this philosophy. In *Steam: The Turkish Bath* (1998), a married Italian architect inherits a steam bath in Istanbul, goes there to sell it, and winds up turning gay.

In *His Secret Life* (better-known internationally as *Ignorant Fairies*) (2001), a happily married man crosses the street only to get run over by two cars traveling in opposite directions. His distraught wife, who's deep in mourning, gets more distraught when she learns her spouse was leading a double life. He had a male lover plus a whole bunch of transvestite pals. They quickly become the widow's new family.

Now in *Facing Windows*, a young woman who's a poultry inspector with two kids and lackadaisical hubby (Nigro) finds her life changes for the better when an old, Jewish homosexual chef with Alzheimer's disease winds up moving into her apartment, initially against her will. Nominated for 12 Italian Oscars, the film went home with Best Film, Best Actress, Best Actor and Best Music. But then, winning awards is nothing new for Ferzan.

Being in and out of love is

nothing new for him, either. His longest relationship, an open one with a man, lasted 20 years. Two years later, he was with another chap.

"This is a very private fact about my life. Of course, I've told you I've been with more than two people in my life," he responds reluctantly.

"Not to dwell on the mattress, but do you need to be in love to create?" I ask. "Or can you create when you're in pain or between loves?"

"When I made *His Secret Life*," Ferzan recalls, "I wasn't in a relationship, and it was a hard time for me. But that time was also a very fun time, and the movie expressed that. When I made *Facing Windows*, I was in a relationship, and it was a very secure, tranquil time in my life. But the world around me was falling apart, and so I made a very dark movie instead."

Do you think you'll ever get married?

"No."

Never?

"No, I've had enough. I've given my share."

Moving away from the personal, we chat about whether Italy is having a gay revolution like America is.

"Of course in Italy, the same changes have come about," Ferzan insists, "but that's because it's a global change. It's a global world now, and so we've become this global culture. I don't know if this is a change for the better or a change for the worse. I just know that it has changed."

"Consequently, Italians talk about fighting for gay rights," he says, "but instead they should be talking about a person's rights. For example, I have a housecleaner who was living with an elderly woman for decades. They weren't lovers. They weren't lesbians, but when one woman died, the remaining woman became homeless. She had no rights to the pension from the other woman. This is an example of why we should be fighting for people's rights. There should be a bill of rights for people who are living together. That would be ideal."

So will all your films deal with the homosexual experience?

Ferzan ponders for a second, then replies: "In the film I'm working on now, as of yet there's no gay character, so I'm thinking of using gay film stock."

Will it have a purple tinge?

"No let's not assign any colors to this." ▼

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A prideful weekend

by Mister Marcus

The City by the Bay was extremely busy for any and all who cared to participate in the festivities offered for virtually every stripe of endeavors. The leather community was not without its share of events. Mr. SF Leather 2003 Troy Anicete hosted a pre-Pride party at the Powerhouse with porn "actors" and the debut of the 2005 SoMa Bare Chest Calendar on Friday—it is a stunner! Super photographer James Scott Geras again outdid himself with his photographic genius. There's not an airbrush in the whole thing!

On Friday night, the Phoenix Uniform Club hosted their annual Leather/Uniform Ball in the Green Room of the War Memorial Building in Civic Center. Except for one or two individuals who were extremely "not in touch with reality," everyone was dressed to the nines. Leather, unique uniforms, drag and formal wear mixed amiably with the dazzling City Hall in the background. It was quite a sensational sight.

Gail Wilson and City Swing belted out almost every conceivable brand of music except country/western or polkas. In case you didn't realize it, City Swing is available for hire should you decide to throw a real classy party. Gail Wilson performed exquisitely and even threw in a couple of scat numbers, in the jazz idiom.

Saturday morning, the annual Pride Brunch took place in the Ramada Plaza Hotel on 8th & Market honoring the parade grand marshals. Each had profound words to utter, and some mixed high comedy with their words of encouragement, praise and admiration for San Francisco's image of diversity, cooperation, fund raising and dedication. Out-of-town leather dignitaries were on hand including International Mr. Leather Jason Hendrix.

The weather couldn't have been better for the parade. In fact, I can't ever recall "rain on our parade"—a couple of cold windy ones to be sure—but Mother Nature once again smiled down on the over 700,000 people who cheered, waved and otherwise demonstrated their approval of the floats, costumes and marching contingents.

The Imperial Court of San



The dazzling diva Donna Sachet danced with the gentlemanly Mr. Los Angeles Leather Marc Wattrell at the Leather/Uniform Ball held last Friday, June 25 in San Francisco.

Francisco with Empress China Silk and Emperor Fernando, flanked by a platoon of past rulers, made a good impression. The entry was designed by former Emperor Fred Lewis, but he was not even there to see the crowds applaud his efforts.

The Leather Contingent, again, the biggest one in the parade, received shouts of encouragement and applause galore as it made its way past the throngs of spectators, and the SoMa Bare Chest Calendar 2005 entry was a pastiche of male pulchritude, and one of the few floats with give-away beads and other memorabilia. That hunk of hunks, Ken Ferraris, designed this one. He himself is one of the past calendar cover men.

Sights and sounds galore greeted the crowds. The Barbary Coast Cloggers reaped lots of applause with their intricate dance step expertise, and the Aguila Float was resplendent in Aztec and Mayan gold designs and breathtaking feathery splendor.

Yes, it was a parade to be remembered. I asked visitors from Chicago, Los Angeles and Washington, D.C. if their parade(s) were anything like ours, and I got the same response from all three: "No Way, absolutely no way!"

No freaks among us

I didn't see any Christian Jesus Freaks wielding their hateful signs this year. It's safe to say they don't stand a chance in San Francisco's parade, but we're out for justice and they think they are too. We can never abandon our struggle for justice and all those things allegedly guaranteed by our Constitution and Bill of Rights.

Looking forward to seeing you again next year at Pride, bigger and better than ever! Our struggles are not over. Always keep that in mind.

And by the way, you were never lovely!

Catching up

The IML 2004 contest is history. Next comes International Ms. Leather 2004 in Omaha, Nebraska, the weekend of July 16-18. Meanwhile feeder and regional contests for International Leather Sir and boy are taking place all over the US.

Locally, Sacramento and the Russian River have staged their contests. The San Jose contest was cancelled, and the San Francisco Leather Sir and boy contest takes place this weekend, with a Meet & Greet (the contestants and judges) at Daddy's on Friday, July 2, and the contest itself on Saturday, July 3 at the Powerhouse.

No word on the East Bay yet. The Northern California Re-

next page ►

EVENTURES IN LEATHER

Weekend, July 2-5

Los Angeles Boys of Leather "Starts & Stripes Weekend". Dance party at MJ's, BDSM Dungeon party, beach party with fireworks and a "Cham-PAIN" brunch on Sunday.

Friday & Saturday, July 2, 3

San Francisco Leather Sir/boy competition with a meet & greet at Daddy's on Friday at 2000; Saturday is the contest at the Powerhouse. For info: www.NoCalSib.com.

Wednesday, July 7

New at 933 Harrison, NAKED BUDDIES...nudists rejoice! Absolutely NO clothes allowed. Doors open 2100 to 2300 with a \$12 membership. What to wear? Nothing. Nada. Zilch. For info: 777-HEAD.

Friday, July 9

Leather Night at Renegades in San Jose. The San Jose Leather Sir/boy contest has been canceled due to lack of interest.

Sunday, July 11

Castro Lions annual Leather Auction at the Eagle from 1500-1800, \$8 beer/soda bust with food. Leather items from the estates of the late Alan Selby and Thom Gunn will be available.

Tuesday, July 13

Bondage Buddies at 933 Harrison. Doors open from 2000 to 2300. For info, call 777-HEAD.

Week of July 14-19

Lazy Bear Weekend at the Russian River with a bunch of events and all for charity. For info, email to: CastroBear94114@aol.com.

Weekend, July 16-18

Tammie Nelson steps aside for her successor at International Ms. Leather 2004 in Omaha. Host hotel is Best Western Redick Plaza Hotel (402) 342-1500. For more info: www.lmsl.org.

In Palm Springs, Water Boys Wet n Hot Weekend, which is always a wetter-than-event. For info: www.waterboys.com.

Little things count

by Sweet Lips

Sorry I missed my last column, but my handwriting has gotten so bad that Bart Dreyer is now typing it up and faxing it for me!

The Cinch Saloon became a drag bar for a night on Saturday, June 19. A birthday celebration was held for Jim Mangus and Eddie Bellpepper, both in drag, along with the star, Ronnie Lynn. What a party it was!

Thank you, Dennis Tyler, for the ride home after the great afternoon at my old haunt, Club Rendez-Vous (1312 Polk St. @ Bush), with the lovely David Kapp. Kenny Allison is still dispensing great drinks at the club. And L. James Beales, it was very nice of you to call me! Sorry I don't get around as much as I used to, now that I have to use a wheelchair, but I feel pretty good.

Dennis Tyler brought Greta

Grass to the Club RV the other day, and she acted like she did in the '50s — she was quite the charmer then — though she is a tad heavier. You look lovely, Greta!

Richard and Mario of the Metro City Bar have a wonderful person visiting them from Australia, reportedly a handsome Brit. I hope I get to see him! On Friday,

Saturday and Sundays, the very popular Eddie walks the plank at the bar, and he certainly makes everyone welcome.

Seems a lot of changes are going on in the Castro. Bars are being changed, and the help is

changing. One thing remains the same, and that's Marlow's good-natured bartending at the Mix on 18th St. near Castro, in the heart of things.

Don Rogers' bar Ginger's Trois at 246 Kearney is a great place for meeting nice people. Congratulations to Mason for managing the place so well! Czarina Gladys Bump was among the guests at my



Mason and Czarina Gladys Bump.

recent fundraiser there, and it was a pleasure to see her and all the gang looking so well.

Dick Deemer is back from a couple of weeks in Puerto Vallarta. He has put new air-conditioning in his new home, since it's hotter than hell down there now. He'll be going back down soon to be with his Ramón.

Services for the late Empress Bella will be in August, and I'll let you know when I find out the details. ▼

Cocktail Hour

Mister Marcus

◀ previous page

gional contest will take place up at the Russian River the weekend of August 13-15, and Fife's Resort is the headquarters for the weekend. The package is only \$50 (contest events only), so if you are planning to attend, surf to www.nocalb.com. Questions? Email to: sfRayTilton@aol.com.

The Great Lakes Regional Leather Sir/boy contest in Indianapolis is the weekend of August 20-22. For info click on www.greatlakesleather.org.

The Northwest Regional Leather Sir/boy contest takes place in Seattle the weekend of August 27-29. For info, email to: g_romaine@msn.com.

Leather Museum in San Francisco?

You must admit that the Leather Archives & Museum in Chicago (and serving the world!) is doing a great job collecting archival records of the leather/bdsm community from around the country. Many of you have sent your stuff there for inclusion in the collection. Now comes a group who feel San Francisco's leather history needs to be documented with the rich artifacts, memorabilia, patches, pins, photographs and other memorabilia peculiar to our little corner of the world. If you have such items, start getting them ready for the announcement of the beginning of the San Francisco Leather Archives & Museum. Stay tuned. ▼



This hunk is Jeff Hettinger, and he's Mr. Russian River Eagle 2004. He advances to compete for the Mr. North Coast Leather 2004 title later this year.

crackers," Jeremy moons in this diary-like novel.

Urban adventures

Colin, of course, gets off on the attention, and throughout the book coaxes Jeremy to loan him money and accompany him on impromptu urban queer adventures, most of which involve time spans with drug-induced elasticity. When his mentor/object of affection abruptly announces he's moving to the Big Apple, Jeremy is so invested, he can think of nothing but following him. And so ensues a sentimental education comprised of various first experiences: acid trips, backroom sex, hustling and formative exposure to queer film and literary classics. The pair see Fassbinder films when they're new, are the first to get that Soft Cell album, and hit the dance clubs and seedy gay bars.

While the book's title has the ring of a gritty punk band, *Gutter Boys* the novel has an appealing sweetness that's rooted in its youthful demeanor, and a pre-AIDS innocence before there were mortal implications to decadent lifestyles. Aside from Jeremy's first curable STD, his actions primarily have character-building implications.

Politics creep in from the not-so-distant sidelines. Colin wields his working-class background against Jeremy's middle-class Jewish guilt, which seems to work

every time. Economic status is a frequent topic of discussion, one that also comes up when Jeremy becomes the youthful trophy boy of an upscale lawyer who woos him with chic dinners and a connection to the East Village art scene.

The book offers a timely reminiscence of the vagaries of the Reagan years, here from the perspective of fluttery adolescence: "All day long, while everyone I know is wishing and praying for the demise of President Reagan (who has just been shot by a Jody Foster-worshipping maniac), I imagine waves of pure will emanating from my brain commanding Colin to call."

Orloff adds a whimsical narrative conscience in the form of the ghosts of Jeremy's two grandmothers, one dispensing Victorian manners, the other communist political salvos based in her Russian roots. Their apparitions appear during Jeremy's backroom sexcapades as well as during conflict moments in his relationships. The device is only semi-successful, as the emotional tone, while frequently humorous, is less goofy than realistic. The battling grannies, however, are minor hindrances, however, and the string of adventures move along at an endearing clip. Orloff generally manages to avoid the treacle of standard coming-of-age conventions as he addresses nostalgia for the 1980s, as well as his own formative years. We gladly go along for the ride. ▼

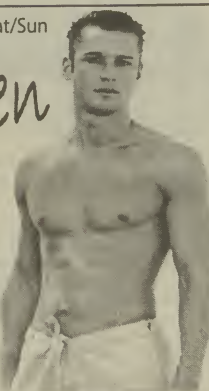
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Gutter Boys

◀ page 33

alterna-types like a siren. At the oh-so-tender age of 19, Orloff's protagonist Jeremy, a slightly nebbishy New Wave boy, follows Colin, an alluring if emotionally skewed free spirit from early-'80s San Francisco, to romantic East Village Manhattan squalor. While things don't always turn out the way he expects in regards to love, sex, and fashion, Jeremy maintains the demeanor of a neurotic optimist who reveres good grammar, romantic ideals, and a keen eye for the next underground sensation.

After pogo-ing to a Siouxsie and the Banshees song at SF's The Stud, Jeremy and Colin meet and fuck cute. To the still-teenage, virginal Jeremy, Colin seems like perfection: tall, blonde, lithe and worldly. He's the well-read hustler who has an answer to everything and seemingly limitless information as to non-mainstream gay identity. Immediately smitten, Jeremy falls into a skewed symbiotic relationship with the guy who will become his mentor. The two spend hours on the phone, though emotionally remote Colin isn't interested in romance. Jeremy, however, believes that if he just keeps his resolve, Colin will take him as his boyfriend. "When I'm not with Colin, my life seems as dry and colorless as stale Saltine

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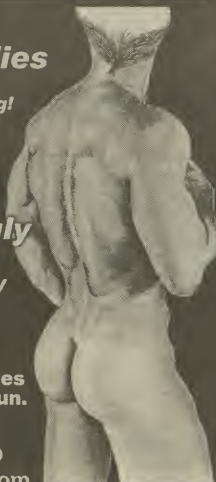
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Art (c) Lisa Smith

An adult fairy tale, reconsidered

Mike Todd's 'Around the World in 80 Days' holds up on DVD

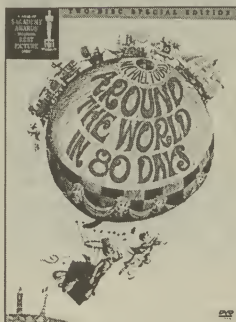
by Tavo Amador

Today, if Mike Todd (1908-58) is remembered at all, it's as Elizabeth Taylor's third husband who died when his private plane, *The Lucky Liz*, crashed into the mountains of New Mexico, leaving her a 26-year-old grief-stricken widow. When he died, however, he was as famous as she was, having been a successful Broadway producer, and conquering Hollywood with his first movie, *Around the World in 80 Days* ('56), a huge money-maker, Best Picture Oscar-winner, and star-filled "fairy tale for adults." It has recently been released on DVD. A remake starring Steve Coogan and Jackie Chan is currently playing theaters.

Based on Jules Verne's 1873 novel, the film tells the tale of Phileas Fogg (David Niven), a wealthy Londoner, who bets fellow members of the Reformed Club that he can circumnavigate the Earth within the title's time

frame. He's accompanied on the trip by his newly hired "man" (valet), Passepartout (Cantinflas). En route, the two encounter misadventures in France, Spain, India, China, California, and London. They save an East Indian princess (Shirley MacLaine) from *suttee*, and she joins them for the rest of the journey. They are also followed by Inspector Fixx (Robert Newton), who believes Fogg robbed the Bank of England to finance his journey.

When released, the film's special effects were much-lauded, but today its appeal results from its light-hearted charm. Todd convinced big-name stars to take bit parts, which he labeled "cameos," a practice copied since. Part of the fun is recognizing these celebrities when they appear. One of the most amusing vignettes takes place early, in a scene between real-life British gay theatrical lions Noel Coward and John Gielgud. Coward plays the owner of an employment agency trying to get a satisfactory valet for Fogg who



questions Gielgud over his failure to hold down the post.

Others appearing are Hermoine Gingold and Glynis Johns as cockney tarts, Beatrice Lillie as a Salvation Army worker, Charles Boyer as a Parisian travel agent, a very hot Jose Greco as a flamenco dancer in Spain, the gay Cesar Romero, Gilbert Roland, Ronald Coleman, Cedric Hardwicke, Fernando, Trevor Howard, John Mills, Charles Coburn, Peter Lorre, and Buster Keaton. A splendid scene is set in a San Francisco Barbary Coast saloon. The owner is George Raft, the piano player Frank Sinatra, and the dance-hall queen is a sensational-looking Marlene Dietrich. Fogg arrives, searching for Passepartout. The

real-life bisexual Dietrich ignores him until he's about to leave, then she uses one of her famous legs to block his departure, asking why he's in such a hurry. "I'm looking for my man," he says. "So am I," replies Dietrich in a deliciously campy moment.

Coastal Fog

Niven's Fogg is a cross between Henry Higgins and Sherlock Holmes. Cantinflas (*nee* Mario Moreno) was Mexico's most famous and popular baggy-pants comic, compared to Chaplin by his followers. Here he's quite restrained and gentle. Despite the success of the film, it failed to make him an international star. MacLaine is wasted and not remotely believable. Newton does his usual, enjoyable overacting. In addition to the Best Picture Academy Award, the movie won for Adapted Screenplay (S.J. Perleman, John Farrow, James Poe), Color Cinematography, Scoring, and Editing.

The credited director was Michael Anderson, but Todd's imprint is all over the film. The DVD contains footage of the Los Angeles opening. Attendees included Rock Hudson, Lauren Bacall, Dick Powell and June Allyson, Doris Day, Joseph Cotton, Gary Cooper, Tony Martin and Cyd Charisse, Louis B. Mayer, James and Gloria

Stewart, Niven, Cantinflas, and Lillie.

An even more interesting feature is *The World of Mike Todd*, introduced by Orson Welles at his most pretentious. It contains much of a '68 interview with a gorgeous Taylor and fascinating footage of Todd throughout his career. Taylor recounts with raucous humor the disastrous one-year anniversary party for the movie held at Madison Square Garden in New York. Others commenting on the showman include Gypsy Rose Lee and Ethel Merman, who is very funny. Todd produced a Cole Porter musical, *Something for the Boys* starring Merman, and she relates that he not only told Porter how to write the songs, he told her how to sing them. She makes it clear that of the two, the latter was the most outrageous. There's also footage of his wedding to Taylor, with best man singer Eddie Fisher and matron of honor Debbie Reynolds. Months after Todd's death, Fisher left Reynolds for Taylor, beginning the first of her matrimonial scandals.

This DVD is a terrific glimpse into another era. Todd set a standard for self-promotion that few have equaled. But unlike modern examples, such as the sanctimonious Mel Gibson, he did it with glamour and panache. ▼

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Rare and well-done

'Fresh Meat' comes of age at ODC Theater

by Zak Szymanski

Dubbed a "queer and trans cabaret" and "smorgasbord" when it was launched in 2001, the high-energy revue *Fresh Meat* outgrew its campy adjectives at the ODC Theater last month, securing its place in history as a springboard of the interdisciplinary revolution.

Seasoned hip-hop performers and experimental dancers, spoken-word artists and diesel rockers converged: from Shawna Virago, the garage-style vocalist with a ser-



Hip-hop performers and experimental dancers, spoken-word and rock.

rated edge; to Extra Credit/Sisterz of the Underground, whose broken dance had the audience still pounding the floor in applause minutes after they left the stage.

Artistic director/Fresh Meat founder Sean Dorsey, a modern dancer, performed "Second Kiss" with Mair Culbreth, a reflection through movement and text on a young genderqueer's first schoolyard kiss as the boy she really was. The piece evoked rather than dictated emotion, and infused humor into a form that can take itself too seriously. Dorsey's physicality was a commitment to total expression, and the audience laughter was heavy with shared experience.

Lesbian rapper JenRO adapted an Eminem song to announce, "Sorry, Mama, I'm coming out of the closet." MC Katastrophe, an unapologetic trans-man, threatened to steal the girlfriends of straight men everywhere. Perhaps

the most powerful act, Sonya Smith and Christopher Love's "Ground Birds," featured a soundtrack in crescendo as the pair, suspended from cords, swam through the air.

To call *Fresh Meat* "multicultural" seems tokenistic, while "variety show" lacks substance. The show is what genuine community through fierce and fine-tuned work looks like. Still, the diversity was noticeably astounding for a popular LGBTQ event, leaving one to wonder which comes first: the tireless, artistically intertwined radicals, or the performance venues that have propelled them into the spotlight?

One thing remains certain: *Fresh Meat* is the first venue to truly honor emerging queer performance in all of its manifestations, by demanding a level of professionalism not usually required of rebel artists. ▼

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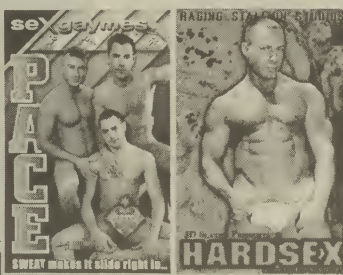
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Affectionate Old Men
LM, 48, 6', 165lbs. I enjoy being with much older men who like a lot of affection, kissing, holding and other oral pleasures. Poss LTR. Fully bearded, stocky, non-gym, loners a plus. Not into gay scene or lifestyle. ☎ 71335

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guy. I want a 'lover', not a 'fuck buddy'. I'm 48, 5'9", 150#, gym toned, smooth, nice cock, light ass, great smile, tan, buzz cut, shaved balls, safe, sane, financially secure, artist, business owner, into Zen, Yoga, all arts, working out. Happy except for one thing. I want a week-end lover (I live in Sonoma). During the week we each live our busy lives, looking forward to the wknd when we can be together. ☎ 71307

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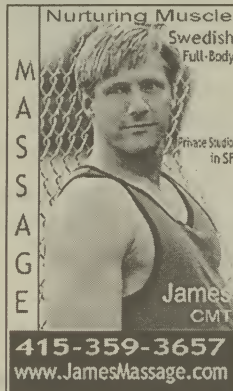
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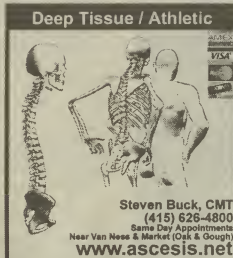
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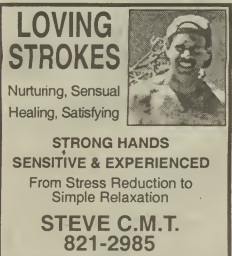
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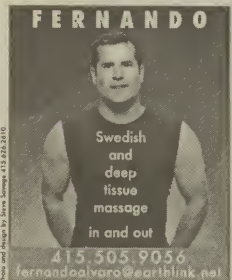


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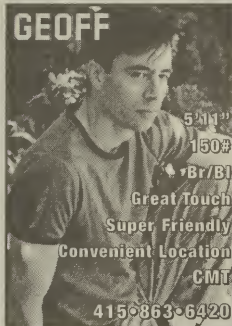
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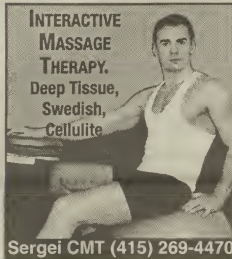
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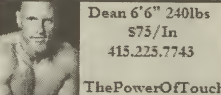
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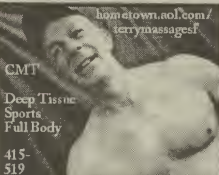
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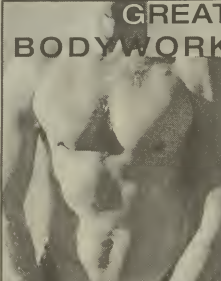
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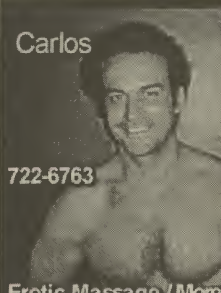
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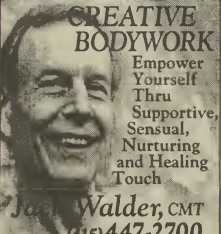
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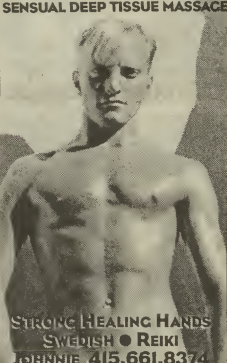
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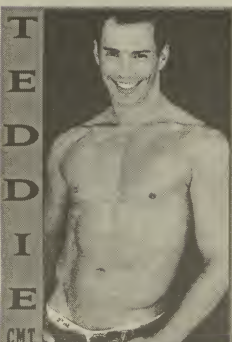
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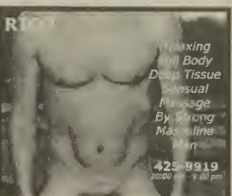
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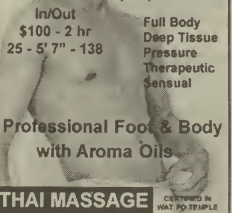
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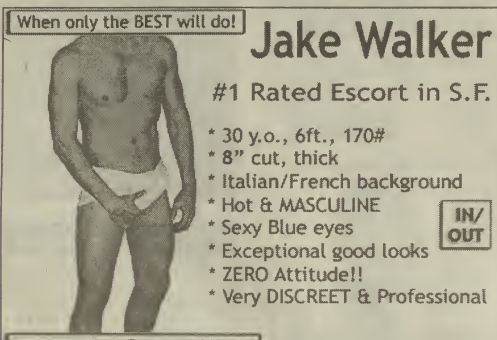
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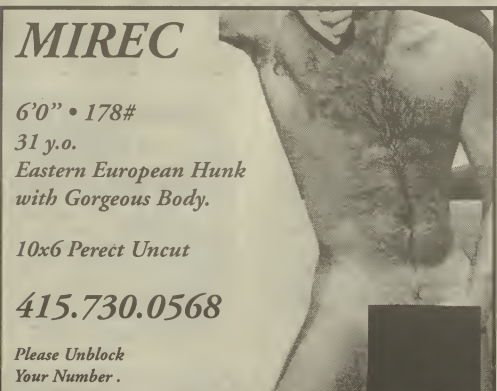


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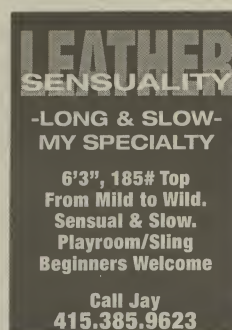
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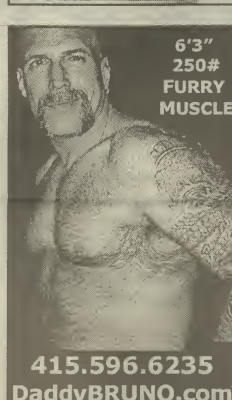
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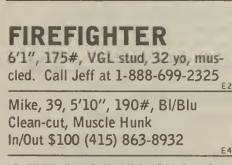
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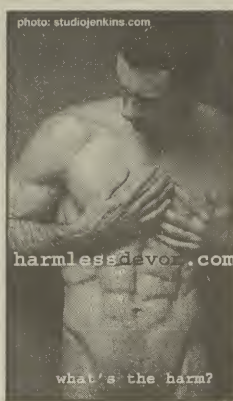


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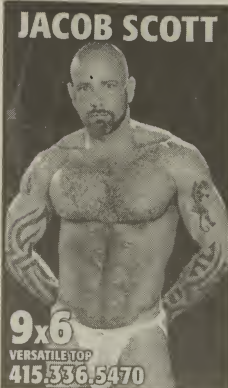
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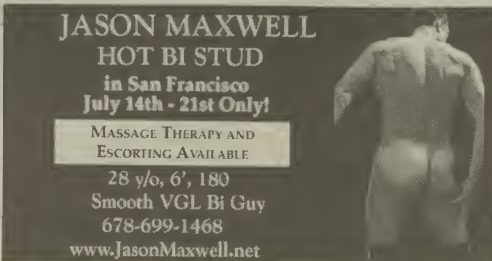
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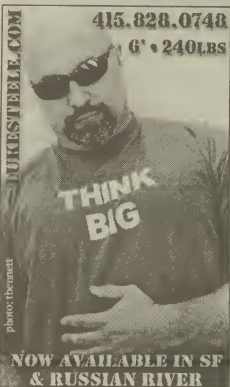
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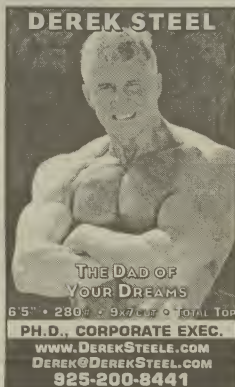
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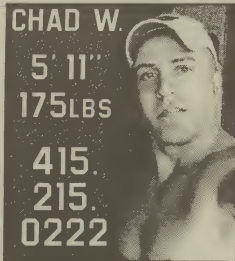
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YOUR DREAMS
6'5" • 280# • 9x7 cut • TOTAL TOP
PH.D., CORPORATE EXEC.
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MARCHELO
Visiting 6/30 - 7/4



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Muscular,
Gymnast
Brazilian, 25
Uncut
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CHAD W.



5' 11"
175LBS
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0222

100% HOT TOP
35 yr/W/M/Brn/Blu/6ft 200 lbs Built
Dude 10 in thick. For bottoms who
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\$125 - Matt 415-609-0286

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9 inch oral top 25 yrs

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Hot blond with green eyes
SEXY NEW BOYTOY
57", 135#Smooth/bottom/boyish 24yo
In/out calls - Jason 415-210-1526

SEXY VERSATILE GUY
Friendly latino, smooth body, tan
slim, cleancut, gym toned, 26 yo.
57", 130#, 7x6 Erik 235-6090

**HOT 24 HUNG
LATINO TOP**
5'8" 150 lbs. Masculine, shaved head
kinky sensual, no attitude, hablo es-
panol, Out calls only, discreet
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**YOUNG SMOOTH
TENDER ASIAN
IN OUT \$60**
DAVE 567-7693

ryker



leather FF P
playroom 44 5'11" 185
beginners welcome
5 7 7 - 0 4 6 0

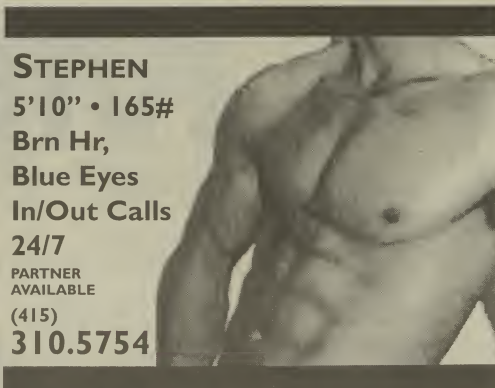
**CONSTRUCTION
WORKER TOP**
6-1, 177#, vgl, 9 inch cut
Page 650-523-9133, and massage

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swingonmythings/photopage.html

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Blue Eyes
In/Out Calls
24/7
PARTNER
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REAL PHOTO,
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8.5 Thick
Downtown Location
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TOTAL TOP

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Hung w/
Low Hangers
Quality
From
Top To
Bottom

ITALIAN/
IRISH

Antonio
Giono

CARNAL/PROFESSIONATE
UNINHIBITED

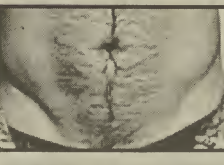
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30 yo

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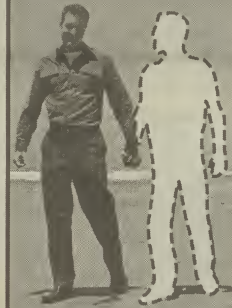
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We represent a handsome GWM, HIV-, age 51,
6'0" with brown hair & eyes with a muscular build.
As a physician in San Francisco, he loves travel,
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